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THE STORY TELLER AND HIS PACK

By

CLIFFORD H. NOWLIN, A.M.

PRINCIPAL · EAST HIGH SCHOOL
KANSAS CITY MISSOURI

1931

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To
My First Audience
A. C. N.
and Daughters Four

PREFACE

This manual is written for people who love stories and who love children. Parents, public school teachers, Sunday School teachers, librarians, Scout masters, Campfire guardians, sponsors of high school clubs—this is your book. Furthermore, it is a first aid to such public or private speakers as lawyers and ministers, salesmen and entertainers. All such should make a serious study of oral narration if they would enhance their power to lead, to instruct, and to entertain. It is a student's handbook.

We are in the midst of a story-producing age; we have a wealth of story materials. And everybody, often in an amateurish way, attempts to tell stories that range from the anecdote to the personal experience. Then, in addition to the casual story-teller, there is the educational story-teller and the professional raconteur. This book is written to spur all these narrators to a self-discovery of latent talents, and to rouse an ambition to reach new levels of performance. In the family circle many a parent is driven to story-invention and story-telling as a pacifying process, or as first aid to the sandman; and in the school

room many a teacher is forced to study and practice it as a teaching process, or as a device for brightening the school day.

Experience has guided the author in the preparation of this manual. An early background of story experience at the paternal knee prepared him somewhat for meeting the story-demands made by his own children and pupils. The content and organization of this book are due largely to his extensive practice in class-room story-telling, to his experience in teaching classes of parents, teachers, and other leaders of children in the art of story-telling; and especially, to his work as entertainer in giving scores of story-programs before audiences of home-makers, teachers, newsboys, high school pupils, soldiers, and prisoners.

This handbook is an elastic outline and not a complete treatise. The author has tried to make it easy enough for the average reader, brief enough for the casual reader, and complete enough to serve as a basis of study for the college student. By using questions and exercises the author hopes to lure the student to a deeper study into the objectives, the techniques and the materials of artistic story-telling.

Preparation for mastery of the story-teller's art demands an introduction to the psychology of primitive man, and to folk-lore which includes the "total mass of traditional matter in the mind of a given people at a given time";

an introduction to child psychology, and an acquaintance with the literature of childhood, youthhood and adulthood; skill in the use of the mother tongue; and skill in oral and dramatic expression. Anthropology, psychology, folklore, literature, English and expression are the pre-requisites to educational or professional story-telling.

ACKNOWLEDGMENTS

The author wishes, at this point, to express appreciation for the help and encouragement given by Mr. Purd B. Wright, librarian, and his talented assistants in the public library of Kansas City, Missouri; for valuable suggestions by Miss Alice M. Cusack, Director of Primary Grades, Kansas City, Missouri; Professor Richard A. Sharp of Highland Park High School, Highland Park, Michigan; Professor Orland O. Norris of the State Normal College, Ypsilanti, Michigan; and Professor H. M. Belden of the University of Missouri; and for unpublished material on myths by Miss Virginia A. McClure, of East High School, Kansas City, Missouri.

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CHAPTER I

Historic Background of Story-Making and Story-Telling

"When fire was invented, then story-telling began, and the home hearth is still the place above all others for the enjoyment of stories."—Woutrina A. Bone.

"In the beginning story-telling was not an affair of pen and ink. It began with the Warning Examples naturally told by a mother to her children, and with the Embroidered Exploits told by a boaster to his wife or friends."—Arthur Ransome.

Probable Origins of Story-Telling

When did story-telling begin and why? We may well believe that story-telling is as old as the institution of the family. Probably it is the earliest literary occupation. By the medium of voice and gesture the prehistoric story-teller practiced his art. And all this began ages before man etched cave inscriptions, or carved hieroglyphics.

Because man cannot live by meat alone, the story-teller has been quite as useful as the hunter. Travellers tell us that to-day in Guiana and in Greenland, in Madagascar and Manchuria men, women, and children gather eagerly around this prince of entertainers, the story-teller.

Where First Stories Were Told

It has been said that there is no story written to-day which cannot trace its pedigree to two primitive types of narrative, born of the vanity of man and the exigencies of his life. Now these original types were spun in the home. The mother, as first fabricator of tales, doubtless used them as warnings to her offspring. The prudential and moral tales are the direct descendants of this type. But the father's stories would be factual tales of personal adventure. In those days of rugged brutality when man was surrounded by wild beasts and wilder men, death lurked just around the corner. Those were the days of real adventure. When the father would return to the cave or the wigwam after a day of hunting, the family would gather round and listen with bated breath to the dramatic account of fierce combats. These tales, often retold, would become a part of the family tradition. Such homespun tales of personal adventure are the worthy ancestors of all our modern tales of heroism.

Even to-day, what stories are cherished so vividly as the tales of parental experience! How distinctly I remember the oft-told accounts of my father's quest for gold in California in the 40's! Many is the time when we, the children, voyaged with him on the good

ship *Prometheus* to Panama; then crossed the Isthmus on a mule; and then journeyed on the *Brother Jonathan* to and through the Golden Gate. Teller and listeners, alike, were thrilled by the telling and retelling, for in the fireside story-circle it is quite as blessed to give as to receive.

Reverting to primitive times when the human race was in its childhood, it is conceivable that family heroes were finally magnified into tribal heroes. The death of a valorous chieftain would but hasten the growth of myth around his glorious name, until at last his biographers would make him a Hercules, a Beowulf, or a Roland.

Roots of the Explanatory Myth

While the home-lore and the clan-lore were thus developing, the myth of explanation had its rise. Man was in a world of mystery. The phenomena of nature beat upon him and bewildered him. Moreover, he was a slave to his fears. His first need was to exist, to escape swift death by club or claw; his next was to rationalize the universe. Being a thinker he set about finding a reasonable explanation for the beginning of things, and for the terrifying thunder, lightning, and earthquake. The early explanatory myths are his absurd answers. Gods, spirits, and demons, giants and dwarfs created the visible world, and wrought good

and evil in it. Having explained these phenomena, his fears were lightened. These early myths of observation reveal to us man's crude science, philosophy and religion.

Such was the work of that early genius, the myth-maker. It remained for the paleolithic story-teller to take these crude guesses and pass them on to those in darkest ignorance. One whose wisdom could clear away the mystery of a sunrise, a rainbow, a water spout or an eclipse would be counted the sage of his tribe and would never lack for an audience of eager listeners.

All this we may infer from the reports of those who have studied modern savages. They tell us that in the dark regions of the world the wilderness folk, ignorant, superstitious, and fear-ridden, gather to listen to an Iagoo as he explains this world of malice and of mystery. As such, he is the forerunner of scientist, philosopher, and priest.

Other Uses of Folk Stories

There were other demands made upon the story-teller. How was clan solidarity to be secured? Who was to teach the rising generation the tribal laws, customs, and traditions? Who was to brand tribal vices and exalt tribal virtues? Who was to glorify the beauty of loyalty, hospitality, or revenge? Who was to fire the hearts of the young braves

with a noble ambition to excel the fathers in fortitude and valor? These tasks fell to the lot of the narrators, usually the old men, who were at once the historians and teachers.

In addition to these functions, the early story-teller with his pack was an entertainer; in fact, *the* entertainer. How he must have broken the wretched monotony of life in the cave! What a joy he must have been to the snowbound and the isolated folk! In Arctic hut and tropic jungle he was book, magazine, motion picture, drama, lecture, sermon, all condensed into a single personality.

The story, then, came to have three great instrumental purposes: tribal control, instruction, and entertainment. By means of the story the story-teller shaped behavior, transmitted traditions, and gave mental relief.

Heyday of Story-Telling

With the growth of civilization in historic times, the story-teller's functions became more restricted. Specialization began. The priests became the religious teachers, and other specialists became teachers and expounders of law. Schools of various kinds were established. However, the story-teller survived these changes and himself became a specialist; indeed, an artist. To the story he added music and told his tale in verse, and intoned it to the accompaniment of lute or harp.

Near the seats of the mighty he sat. To kings and queens he sang ballads of deeds heroic, of beauty and chivalry and high endeavor.

During the middle ages the story-singers of Europe were known as bards, minstrels, or sagamen; as troubadours, trouveres, or minnesingers; as skalds, gleemen, or rhapsodists. The story-teller then, at his best, was narrator, musician, and poet.

Flach says: "The trouveres were the real dispensers of glory. The name which they celebrated lived in the memory of men; the name which they branded was consigned to eternal opprobrium."

In those days it was no easy task to be a minstrel; ten or twelve years had to be spent in preparation. Certain tales were learned by all minstrels, and the best bards had a repertoire of three hundred fifty tales and ballads.

When knighthood was in flower, story-tellers were makers of literature. In western Europe they produced romances in which Arthur and the Knights of the Round Table still live. They translated the sublime "Song of Roland" and sang it in several of the languages of mediæval Europe. These literary story-tellers sang the glories of Charlemagne, the valor of Richard and his Crusaders, and the fame of Haveloc, the Dane. By the end of the thirteenth century they had compiled the *Gesta Romanorum* or *Deeds of*

the Romans, a mixture of Eastern and Western legends, anecdotes, allegories, and biographical tales. Even the clergy, on occasion, would turn narrators and relate these tales to keep their drowsy hearers awake, or to warn them against certain sins by means of these horrible examples.

The story-tellers of mediæval Europe were more than transmitters of tales even in poetic form; they were producers of literature that has profoundly influenced a Chaucer, a Tennyson, and a Shakespeare. The world is under heavy debt to these unknown bards and minstrels. To-day, a knowledge of folk tales and mythology is prerequisite to an understanding of our best literature.

Decline of Story-Telling

In the fulness of time, among civilized folk, the fine art of story-telling declined. In Europe, while the production of literature went forward, the oral recital of literature languished. Several influences brought this about. The Church was one, leading, as it did, the long struggle between Christianity and paganism. Such mighty deities as Jupiter and Neptune, or Thor and Odin were not dethroned in a day. Olympus and Asgard long resisted Calvary. In its attack on pagan beliefs and pagan practices the Church forbade even the mention of the names of the

pagan deities. This made impossible the recital of the deeds of the gods of Olympus, and the heroes of Asgard, and thus cut off an immense volume of oral myth.

Perhaps the printer did even more than the priest to retire the story-teller. With his ally, the teacher, the printer practically put the oral narrator out of business. Then priest, printer and pedagogue joined hands in driving out superstition, by explaining some of the mystery tales that had fascinated the mind of primitive man. To make the victory more complete, the scientist joined priest, printer and pedagogue in fighting fables with facts. They tried to banish superstitions by giving new and better explanations for natural phenomena. Wherever their influence has gone, belief in trolls and fairies, in skookums and in thunderbirds has been shattered. It is just to say that the Church, the press, and the school have broken the spell of the ogre and have laid the ghost; they have released man from the slavery of fear and put a song in his heart; they have taught him this: that "the heavens declare the glory of God and the firmament showeth His handiwork"; that "all's well with the world."

Now all of these changes in beliefs, in knowledges, in customs, and in education were fatal to the professional story-teller. His profession was ruined, and he who once entertained

kings was soon forgotten. In the introduction to *The Lay of the Last Minstrel,* Scott thus paints this sad picture of a Scottish poet-story-teller of the seventeenth century, who had outlived the vogue of artistic story-singing:

"The way was long, the wind was cold,
The Minstrel was infirm and old;
His withered cheek and tresses gray
Seemed to have known a better day;
His harp, his sole remaining joy,
Was carried by an orphan boy.
The last of all the bards was he,
Who sung of border chivalry.

. . . . . .

"No more, on prancing palfrey borne,
He carolled, light as lark at morn;
No longer courted and caressed,
High placed in hall, a welcome guest,
He poured to lord and lady gay,
The unpremeditated lay.
Old times were changed, old manners gone;
A stranger filled the Stuarts' throne;
The bigots of the iron time
Had called his harmless art a crime.
A wandering harper, scorned and poor,
He begged his bread from door to door;
And tuned, to please a peasant's ear,
The harp a King had loved to hear."

Revival of Story-Telling

During all this era of decline story-telling was practiced in an unprofessional way. Chil-

dren cannot live by bread alone. At the mother's knee their mental hungers were satisfied in response to that oft-made urge, "Tell me a story." Some mothers in the past found time for thrilling and feeding and teaching these hungry souls. And so story-telling went on, mainly as a woman's job along with the rearing of the children; and tales, crude, rugged, and elemental, of the prudential type made up the repertoire of these household narrators.

In the course of time, a certain man had an original idea. His name was Froebel and his ideas took shape in the form of the kindergarten. Now this child-garden was a place where young children might be happy and grow much and learn a little. Froebel took over one of the home activities; indeed, one of the mother's activities. He gave the oral story a standing as an educational tool. "A great spiritual efficiency," said the great Froebel, "lies in story-telling."

In the United States, the great awakening to the value of the story method in school and home began about the year 1900. As an evidence of this revival we may note that the world's literature is being searched for new stories suitable for children. It is not being searched in vain, if we may judge by the flood of new story books. As further evidence we notice that systematic work in story-telling is

given in all grades of city schools; that regular story-telling hours are maintained by public libraries, on summer playgrounds, and in Boy Scout and Campfire groups. More than that, the value of the story is being so generally recognized by Sunday School teachers that they are now taking courses in the art of story-telling. Mothers are studying the story for use in the home, and many story-tellers' clubs have been organized throughout the country. We cannot overlook the fact that the daily newspaper has reacted to this revival by furnishing a daily *Bed-time Story*. The supply follows the demand.

All these evidences noted in the home, the school, the library, the playground, the camps, the teachers' reading circles, the parent-teachers' associations, the Sunday School, and the daily press point to the fact that the oral story is coming again to its own. It is having a new birth, a renaissance.

SUGGESTED QUESTIONS AND EXERCISES

1. What is the difference between natural language and artificial language? Which developed first?

2. How would a savage probably relate a personal adventure?

3. To what extent does fear affect primitive folk? How have they tried to conquer their fears? Make a list of children's fears? Of adults' fears?

4. What is meant by a rationalizing tendency?

5. Compare physical hunger with mental hunger? Be specific.

6. How did genius probably express itself in prehistoric times?

7. For what purposes do primitive people need teachers, historians, entertainers?

8. What effect did the age of chivalry have upon story-telling?

9. What kinds of abilities were needed by the minstrel of the middle ages?

10. What were the forces that cost the bard his popularity?

11. What evidences can you give that the oral story is being re-discovered?

12. Name ten books of old stories that have been beautifully illustrated.

13. Name ten books of new stories for children.

14. What does the word "story" connote?

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CHAPTER II

General Purposes of the Oral Story

"With high esteem and full respect I greet a genuine story-teller; and with intense gratitude I grasp him by the hand."—Froebel.

"The most entrancing inspiration known to man is the feeling of mutual, sympathetic tension that subsists between a story-teller and his audience, each auditor demanding as the price of his attention that the longings of his heart be completely satisfied, the story-teller touching the hem of divinity in the effort to satisfy, and being raised still nearer heaven by consciousness of the power he wields."—Orland O. Norris.

Who can estimate the values of story-telling in school and home? Thus far the tests of the educator have failed to measure the story's power in projecting flights of the imagination, in arousing enthusiasms, in predetermining volitions, or in fixing attitudes of appreciation. Until scientific studies are made we shall have to depend upon the uncritical bases of observation and experience in cataloging the values and purposes of the oral story. The Winnetka studies of children's story interests, and the Starbuck and Shuttleworth's study of the story in character education are noteworthy beginnings by students of education.

Story-Telling, a Recreative Device in School and Home

No elaborate test is needed to prove that the story satisfies the emotional needs of children. The effective narrator will feel it in the tense attention, see it in the brightened faces, and hear it in the outbursts of applause. And the narrator, as bringer of dramatic joy, will feel that it is blessed indeed to give, and to share.

Full well does the teacher know this recreational value of the story, and she will use it to change the atmosphere. We may picture a school-room filled with forty restless children on a dark, rainy day, at three P. M. The rising hum of the schoolroom increases the nervous tension of the teacher. A book falls to the floor, accidentally, let us say. This is irritating. The teacher's mental poise is disturbed, and her voice is rising in pitch and sharpness. She prays for four o'clock to come. If she is wise and resourceful, she will change the situation and "work a magic," somewhat as follows:

"Once upon a time before the days of the grandfathers," her voice begins, and presto! the commonplace of desks, books, and blackboards disappears. Swiftly she transports her now attentive, eager children to new worlds. She conjures forests and wigwams and palaces

at will; and she peoples them with talking beasts, red Indians, friendly giants, or charming princes. This is a joyful trip to the land of make-believe. What physiological effects does this story-play have upon these restless, fagged children? It re-distributes the blood, deepens the breathing, quickens the heart-beat, makes new muscular tensions, and gives a feeling of physical well-being. As a means of securing order this dramatic appeal of the story is at least as good as those time-honored makeshifts, viz., scolding, threatening and punishing. Indeed, many think it better. Thus, the story creates an appreciative schoolroom atmosphere that brings peace and good will.

In the home, the mother uses the story as a magic wand. She brings relief swiftly and surely to her tired, fretful children by this ancient pacifier. For the twentieth time little Mary begs for *Litle Red Riding Hood,* or little John for *The Three Billy Goats Gruff.* The mother's lap becomes a "Wishing Carpet" that wafts them far, far away over land and sea. Soon the home is left behind and the grandmother's cottage, or the awful bridge of the troll becomes more real than reality itself. The children are amused, rested, and wonder thrilled. Their hunger for an insight into a larger life, their curiosity to see action, real or imaged, are at once satisfied and quickened; and their vague desire for beauty is gratified

and cultivated by the artistic story. Mother has lifted John or Mary from the flats of monotony to the delectable mountains of mystery, fear, sympathy, horror, or victory. She is a joy-bringer, and will ever wear a halo.

This opportunity of giving artistic pleasure is thus set forth by Professor Percival Chubb: "One of the happy privileges of parenthood, if only parents would realize it, is to reinhabit with their children the literary world of childhood; to follow with them once more Alice's tracks through Wonderland, and the world behind the Looking-Glass; to set sail with Jason, and coast with Ulysses; to strive with fleet Atalanta; to quail before the genii with Aladdin; to soar on the Roc's back with Sinbad; to fare forth on heroic errand with brave Jack or peerless King Arthur."

The Scout troop, the Campfire group, the Sunday School class, the social gathering, or the formal audience alike yield to the spell of the story-teller. Those who have the care of children should study to be entertainers. They should master the art of story-telling, and make themselves more interesting personalities. It is worth the effort.

Story-Telling, a Fusing Device

The oral story is one of the best means of developing the feeling of fellowship.

This statement will be taken without dissent

by the clever salesman who uses the story for establishing contacts. With a pack of good stories, he disarms his prospective customer of initial hostility, and then takes his order. He applies this anæsthetic, and then parts the customer from his money. Other qualifications being equal, the best story-teller will be the most successful salesman.

The public speaker, too, is not above using the oral story to generate a feeling of fellowship. After assuring his hearers of the honor and pleasure he has in speaking to them, his next move is to say, "I am reminded of the five-minute speaker who had difficulty in remembering names, etc., etc.," and after that he will be "reminded" of the recipe he heard recently for making a good speech. After the applause dies away, he proceeds with his speech and he carries his audience with him. The public speaker uses the story as an ice-breaker.

Likewise the teacher who has discovered the possibilities of story-telling uses it as a socializing device. He disarms hostility, allays suspicion, thaws indifference and gets one hundred per cent. co-operation. Friction gives place to peace and good will. How could it be otherwise when he reveals the marvels of his pack. He breaks bread with his hearers even as a host with guests. Straightway, the children become his friends, and this comrade-

ship furnishes an ideal basis for willing obedience.

Someone has said that humor is the most democratizing of all influences. It is but one of the many emotional states that fuses individuals into a unit. Story-telling is a cohesive agent among children. Shared thoughts, shared emotions, and shared vicarious experiences tend to fuse the group. Parents who journey to story-land with their children not only give and get artistic pleasure, but they do a greater thing, they establish a tender comradeship.

We have tried to make it plain that every salesman, every public speaker, every children's librarian, every teacher, every group leader, and, indeed, every parent should master story-telling, because of its power to bring about sympathetic fusion.

Story-Telling an Instructional Device

No fact nor truth is really mastered until the learner welcomes it, feels its reality, senses its value, and relates it to a former experience. That mode of instruction is best which will carry the fact or truth to the center of attention, give it the dress of reality, make it seem worth while. The story method will do this. We saw in Chapter I that from the earliest times the teacher and story-teller were one and the same person. He recited or sang the

deeds of tribal heroes, or narrated tribal traditions in such fashion that they were attractive, realistic, worth while. They were unforgetable, because he gave these facts an emotional setting. These narratives served a high purpose by furnishing a factual basis for the tribal spirit, so necessary to the tribal existence. This early story-teller taught codes of honor, standards of conduct, and systems of mythology. Unconsciously, he followed a practical pedagogy. Thus facts and fictions, or truths and errors made many brain connections by the agencies of emotion and feeling. The traditions of the tribe perished only with the tribe.

The teacher of to-day may use or ignore the story as a teaching tool. Many elementary facts about plants and animals may be taught best to young children by the nature story. The bedtime story, so popular just at present, has the double function of entertaining the child and teaching him the "abc's" of nature. The ideals and achievements of great personalities can best be taught by the biographical story; early conceptions of the race by myths; the constant struggle between good and evil forces by the fairy tale; prudential conduct by fables; and great moral and religious truths by parables. Let us not forget that the Great Teacher used the parable story as a vehicle of truth. His hearers remembered

his stories better than his sermons. Indeed, forty of the parables and allegories still live in the records of the Gospel writers. In method, then, any aspiring novice would do well to follow in the steps of the Master Teacher.

Story - Telling, an Appreciation - Fostering Device

Our likings are as important as our knowings. Indeed, our appreciations and aversions, our desires and disgusts, are the supreme potencies in character education. There are various means in home, in school, and in Bible School by which these emotional attractions and repulsions can be established. One of the greatest of these is the well selected and well told oral story.

1. Appreciation of Personalities

We have an ancient command to love our neighbor as ourselves. The world has not attained this ideal, but it values sympathy as one of the most beautiful traits of character. An unselfish interest in the welfare of others is felt by socially minded people, and it makes for a kinder, more humane world. Parents and others in care of children feel that these emotional qualities which we call tolerance, kindness, and charity should be cultivated.

We recommend the story-teller as the cultivator, and the story as the instrument.

Children come to love story characters. They weep over their misfortunes and rejoice in their successes, and it makes little difference whether the characters are people or dumb animals. Attitudes of kindness, good will, generosity, and courage are established by stories of fact or fancy wisely chosen and well rendered.

2. Appreciation of Beauty

Sensing good literature and liking good literature come only from exposure to good literature. The poetic jingles and tales of the nursery are indelible, at least the teachers of English in our colleges say so. Taste is settled to a great extent before the age of ten. Colorful words, vivid images, good forms of expression become a part of the child himself. And so, good models are necessary. Parents can do much to aid teachers in giving John and Mary a taste for the good, and an aversion for the bad in literature. Incidentally, they can aid in fixing in John and Mary the grammatical habit, and an ease in oral expression.

3. Appreciation of Right and Duty

We know that children "take sides" more or less unconsciously when a contest is being waged. This is as true in the realm of fiction

as of fact. Through observation in their own world, and through a vicarious experience beyond their limited world they come to enlist on the side of the good, the noble, the valiant, the honorable, the self-sacrificing and the just characters, and against the selfish, the cowardly, and the vile characters. They come to know what is "square" in conduct and what is "crooked." Admiration for the socially good, and scorn and horror for the socially bad, can be established through these attitudes felt toward individuals, either real or fictional. These may be called moral attitudes. Religious emotional attitudes of dependence, worship, and loyalty are established by the use of Bible stories that reveal God's love, care, power, beauty, and wisdom. This use of the story in character education is discussed in Chapter XIII. Attitudes of altruistic emotion, æsthetic emotion, moral emotion, and religious emotion are all evoked and established by the story—provided the story is well chosen and well told. We must not forget that vile stories are potent instruments of evil.

Story-Telling, a Conduct Governing Device

To modify conduct is one of the oldest conscious purposes of the story. The fact that it is still a control device, shows that it has stood the tests of time and of various conditions of race and civilization. The story

method is based on such deep instinctive tendencies as imitation and emulation. Around the home fires and the camp fires, tales of prowess were told to rouse the young with ambition to equal or excel the valorous deeds of the great warriors. These native trends are dynamic. They are the impelling forces which, guided by experience and by emotional tone, predetermine decisions and actions.

To-day, the parent or teacher or other director of children strives with might and main to predetermine the behavior of children. The wise Solomon said, "Bring up a child in the way he should go, and when he is old he will not depart from it." Education is conserving in its tendencies. Its aim is to fix in the rising generation certain types of reaction embodied in such terms as patriotism, good citizenship, and moral conduct. Heroes, fictional or actual, are the real inspirational forces that mold character for conduct. Lives of great men give social and personal guidance; they show us that "we can make our lives sublime."

Summary: Stories well chosen and well told give (1) Recreation, (2) Fellowship, (3) Instruction, (4) Appreciation, and (5) Social control.

SUGGESTED QUESTIONS AND EXERCISES

1. Why should the parent study and use story-telling?

2. Give several concrete cases of the power of the story to improve the conduct of children.

3. What is meant by "molding character"?

4. State specifically how the oral story molds the character of children.

5. Name five great purposes of the oral story.

6. For which of these purposes does the salesman use the story? The Campfire guardian? The librarian? The public speaker? The Sunday School teacher? The public school teacher? The playground director? The parent?

7. How could a teacher of college English tell which of his pupils had once been saturated with Mother Goose nursery rhymes and which had not?

8. How will story-telling in the home help John and Mary when they are in the classroom? Justify your answer.

9. In Longfellows's *Hiawatha* who was the story-teller? What was his aim or purpose?

10. Why are the bedtime stories so popular with children?

11. What effect does the story hour in our libraries have upon the children's reading? What facts do you have to support this opinion?

12. How can effective story-telling aid in developing good citizenship?

13. Is it true that artistry in story-telling consists in stirring the same emotions in his hearers that the story-teller himself feels?

14. How can story-telling be used to advantage in high school classes?

15. Make a list of the benefits that should accrue to the student and practitioner of story-telling.

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CHAPTER III

Survey of the Purposes of Story-Telling as Viewed by Authorities

"Story-telling has a dignity all its own. It is an art that few teachers possess and many must cultivate. The art of story-telling must be emphasized in the classroom to-day, because there is vital need of giving our children part of their heritage of literary lore before they are introduced to the symbols of reading."

—Paul Klapper.

Abstract of Opinions

1. Bryant, Sara Cone, in *How to Tell Stories to Children,* says that the purposes of story-telling are (1) to give joy, (2) to relax the tense atmosphere of the schoolroom, (3) to establish a happy relation between teacher and children, (4) to develop the habit of concentration, (5) to present truth through the guise of images, (6) to give joyful stimulus to the imagination, (7) to give appreciation of adult literature, (8) to cultivate the sympathies.

2. Cowles, Julia Darrow, in *The Art of Story-Telling,* answers the question, "Why tell stories in school?" as follows: (1) to bring the teacher into close and happy relationship with her pupils, (2) to aid in restor-

ing order, (3) to aid in language work, (4) to aid in teaching cleanliness and other conduct lessons, (5) to strengthen a love of nature, (6) to awaken an interest in history, (7) to form a taste for good literature. In the home, story-telling is (1) to satisfy the child, (2) to give ethical training, (3) to give sweet fellowship.

3. Forbush, William B., in *Manual of Stories,* holds that the values of stories are first, the physical values: (1) to charm the mind, and (2) to rest the spirit; and second, the educational values: (1) to convey knowledge, (2) to widen human experience, (3) to interpret the world of fancy, (4) to train the memory, (5) to aid in character building.

4. Keyes, Angela M., in *Stories and Story-Telling,* declares that the story and story-telling will (1) give pleasure, (2) stir and direct the imagination, (3) arouse and direct the feelings, (4) cultivate the taste, (5) help to shape thought and language mode, (6) stimulate and direct literary creativity, (7) serve as a foreword for book study of literature, and (8) give knowledge of life.

5. Klapper, Paul, in *Teaching Children to Read,* defines the purposes of story-telling as (1) to give the child the joy to be found in our literary possessions, (2) to give information, (3) to give relief from classroom intensity, (4) to establish a bond of sympathy

between children and teacher, (5) to develop the power of sustained attention, (6) to develop the expressional powers, and (7) to arouse moral judgments.

6. Kready, Laura F., in *A Study of Fairy Tales,* enumerates the values of fairy tales in education. She shows conclusively that they are (1) to bring joy into child life, (2) to satisfy the play spirit of childhood, (3) to give the child a power of accurate observation, (4) to strengthen the power of emotion, (5) to develop the power of imagination, (6) to train the memory, (7) to exercise the reason, (8) to extend and intensify the child's social relations, (9) to unify the entire work or play of the child (in the school), (10) to employ leisure hours in a way that builds character (in the home), (11) to afford a vital basis for language training.

7. Lyman, Edna, in *Story-Telling,* justifies the use of oral stories by affirming that this art is (1) to give joy to the world, (2) to cultivate literary taste and appreciation, (3) to establish standards of language and expression, and (4) give contact with great thoughts and ideals.

8. Mills, Edith S., in *The Story-Teller's Magazine,* Vol. II, page 709, in discussing "The Values of Story-Telling in School," shows that it (1) socializes the child, (2) develops the child physically (eye, voice, and

hand), (3) develops the child mentally, (4) develops the child spiritually, (5) gives standards of conduct and thought, (6) develops appreciation of literature, (7) gives pleasure, and (8) produces a receptive attitude.

9. Olcott Frances J., affirms that story-telling for the child (1) guides his reading, (2) enriches his imagination, (3) stocks his mind with poetic images and literary allusions, (4) develops concentration, (5) unfolds ideas of right and wrong, and (6) develops sympathetic feelings.

10. Partridge, E. N. and G. E., in *Story-Telling in School and Home,* declare that for many centuries story-telling was (1) one of the most general forms of entertainment, and (2) one of the chief methods of imparting knowledge; that it has served to teach religious truth, to impart morality, and to give instruction in law and custom.

11. Shedlock, Marie L., in *The Art of the Story-Teller,* finds this fivefold use for stories in the education of children: (1) to give them dramatic joy, (2) to develop a sense of humor which is really a sense of proportion, (3) to correct certain tendencies by showing the consequences in the career of the hero, (4) to present by means of example such ideals as will sooner or later be translated into action, and (5) to develop the imagination.

12. Sly, William G., in *World Stories Re-*

told, assures us that good stories well adapted and well told will (1) furnish amusement, (2) hold attention, (3) feed, exercise, and cultivate the imagination, (4) appeal to the emotions, (5) arouse the will, (6) strengthen the power of concentration, (7) develop the sense of beauty, (8) stimulate the idealizing instinct, (9) help to shape thought and language, (10) widen the child's sympathies and fellowships, (11) broaden his world interests, (12) prepare for future understanding of literary classics, and (13) implant ideas of right and wrong.

13. St. John, Edward P., in *Stories and Story-Telling,* defines the seven aims in story-telling thus: (1) to add to the pleasure of those who listen, (2) to introduce children to the best literature, (3) to aid in language study (if properly used), (4) to give general intellectual training, (5) to furnish material for illustration, (6) to cultivate the imagination and the æsthetic feelings, and (7) to influence conduct and character.

Summary of Opinions

The beginner may at first be confused by this wealth of aims. It will be helpful to distinguish between the major and minor ends, and between the ultimate and immediate ends.

Of the thirteen authors quoted, twelve name joy or pleasure as a purpose of story-telling.

This is so nearly unanimous that the beginner may over-estimate the value of this aim. Pleasure to the listener seems an end in itself, but to the educational story-teller it is a means to a greater and more lasting end. It is the spice, the relish we use to make nourishing food palatable. "All that is accomplished of permanent good is a by-product of the enjoyment of the tale," is the dictum of Laura F. Kready. Let story-telling occasion joy if it grows from new perceptions of truth and beauty; from satisfactions of poetic justice; from triumphs of the oppressed, or from new ideals of achievement; but let not story-telling degenerate into aimless pastime, mere joy for joy's sake.

We note that "Literary appreciation," or "Guide to reading," or "Sense of beauty" gets ten votes, if we may use this convenient term to designate recorded judgments. Should it not have had thirteen votes? Is it not one of the major and ultimate purposes of story-telling? Cultivation of the æsthetic emotions by means of lore and literature is a school and home duty too little regarded. It is gratifying to note the great advances recently made in the materials and methods of primary reading. All the writers and publishers of new books in this subject are alive to the value of folk-lore and literature, real childhood literature, as the content of these books. The story-

telling method is used for beginners. Such stories are selected as will stir the æsthetic emotions of children, begetting in them a literary appreciation of good reading which becomes a future guide to reading the best.

Ten of the authorities vote for "Ethical training" or "Conduct" or "Character building" as a purpose of story-telling. "Character building" is too broad a term. But moral training, or development of moral and social traits can be promoted by stories well selected and well told, as will be shown in a later chapter.

"Method of teaching" gets eight votes. We agree, but we see certain limitations to the kinds of information to be taught, and to the age of the children with which the method should be used. We shall suffer much criticism if we extend the story method too far into teaching the facts of elementary science. In general, it is safe to say that as a method of teaching, it is more valuable as a vehicle of truth than as a carrier of facts; as a developer of traits than as a bringer of information. However, there are many biographical facts that should be presented by the story method and some facts in nature study as well, as we shall see later.

Eight votes are recorded for "Comradeship" or "Fellowship" or "To develop sympathies." This I count a major aim. Nothing

so beautifies character as this social instinct, sympathy. Nothing makes for real patriotism more surely than this. Sense of justice, eagerness to serve, willingness to live by the Golden Rule all spring from real sympathy. Sympathy is a great socializing force in the world. As we have seen, the spirit of comradeship and co-operation that should exist between teacher and pupils and among the pupils themselves is at bottom sympathy, the altruistic emotion. Moreover, sympathy is a big ingredient in the idealism that becomes a unifying force in a home, a school, a community, indeed in a nation.

"To aid in language work" or "Expression" gets seven votes. This purpose seems worthy of thirteen, and doubtless all thirteen writers understand this function. Teachers of English in elementary schools, high schools, and colleges are alive to this purpose, and are using literature more and more as a means of "fixing the language mode" of children. In the task of establishing a vital schoolroom standard of speech instead of the playground standard, what better instrument can be used than the oral story?

"To stir (or develop) the imagination" gets the votes of six judges, others having voiced this purpose in a more general way. This seems a major and ultimate purpose. It has great practical value in determining right

conduct through the dynamic influence of ideals. How far this imaginative power can be developed by the story and to what extent this power will function in other fields is an attractive subject for the student of education. Perhaps this quickening of the imagination may be guided into the field of literary creativity which Miss Keyes suggests.

"To relax the tension of the schoolroom atmosphere" is a minor and immediate purpose of the story. It gets the sanction of four votes. W. B. Pillsbury, in his *The Fundamentals of Psychology,* points out the interesting facts that in pleasure, respiration is slow and deep, the pulse slow and strong, the eyes are bright by the increased secretion of the tear glands, and the head is erect. Beneficial processes are going on in the body. Now, the teacher at times sees the need of causing these restful, recuperative, physiological changes in his pupils. The story gives the pleasant and profitable rest. As such it is a means, the relaxation is the immediate end, and the instruction or mental discipline occasioned by the story is a more ultimate end. Incidentally, story-telling gives the teacher mastery of an unpleasant and very common schoolroom situation.

"To develop concentration" or "Hold attention" gets four votes. We claim much for story-telling, but we cannot claim this with

any hope of success. Concentrated or voluntary attention is an act of will. Only necessity or social pressure will secure this action. The well-told tale is not listened to from a sense of duty but from interest. The listener does not experience a sense of strain, for the story calls out the *interested or spontaneous* attention and not the *concentrated, or willed or voluntary attention.*

"To develop mentality" or "To give general intellectual training" gets two votes. This statement of an aim that has been given specifically elsewhere, is too general.

"To develop" or "To train memory" has two endorsers. Instead of developing memory, the story form doubtless furnishes the ideal condition for perfect association, viz., the medium of emotional tone.

The authorities cast one vote each for the following, some of which may be included in the aforementioned aims: "To widen experience"; "Arouse and direct the feelings"; "Give physical development"; "Rouse interest in nature and in history"; "Give receptive attitude"; "Develop sense of humor"; "Broaden interests"; "Stimulate the idealizing instinct"; "Give the power of observation"; "Unify the entire work and play of the child"; "Satisfy the play spirit of childhood"; and "Arouse the will." While these aims differ in importance all are worthy of

the consideration of the student of the art of story-telling, and indeed of the general reader. However, most of these uses have been included in the preceding classes.

The writer has condensed some of the statements of the thirteen writers quoted and has grouped in the same class several slightly different aims, but has tried to give an accurate idea of each author's views. The beginner in this art should study all of these authorities and others, should test story-telling by these formulated claims, and then should draw his own conclusions as to their validity.

In closing this chapter we cannot do better than to consider the dictum of Mr. Percival Chubb in his *The Teaching of English,* page 88, wherein he says: "Story-telling should, as we have already urged, be an important part of the literary work in the Primary Grades. It is especially valuable as a means of introducing children to good books. arousing interests, and awakening curiosities. The teacher may tell a story from the *Arabian Nights* and lead the children to read others in some volume of well selected stories. It is an art to be cultivated both for its own sake, and because it opens an enticing path into the El Dorado of Letters."

SUGGESTED QUESTIONS AND EXERCISES

1. Of the thirteen authorities quoted, which in your opinion has stated the purposes of the oral story most clearly? Justify your choice.

2. Do you note any overlapping of the supposed purposes? Give some examples.

3. In the alleged purpose "To give information," what are the limitations and dangers of its use?

4. Story-telling may be as harmful as helpful. Is this true or not true? Justify your opinion.

5. Story-telling trains the memory. Is this true or false or conditional? Explain your answer.

6. Story-telling gives the child the power of accurate observation. If this is true, tell why it is true.

7. Classify fifteen of the asserted purposes of story-telling under the five purposes set forth in Chapter II.

8. Make a list of supposed purposes that cannot be classified under the purposes discussed in Chapter II.

9. Should a story be told to children purely for the purpose of entertaining them? Mention some stories of this kind.

10. How could any of these alleged purposes be tested scientifically?

11. What in your opinion is the effect of highest value in educational story-telling?

12. Name stories that ought to stimulate the following virtues: courage; honesty; persistence; kindness; thrift; loyalty.

13. What purposes did Selma Lagerlof achieve in her *The Wonderful Adventures of Nils*?

CHAPTER IV

Technique of Preparation: Selection and Adaptation

"Adaptation is the magic sesame which unlocks for the child the closed covers of many a book."

—Edwin T. Starbuck.

At bottom, talent for story-telling is a talent for work. However, if one would attain eminent skill, these prerequisites are needed: a speaking voice, a command of oral language, an acquaintance with the child mind, a knowledge of the literature of childhood, and a sense of dramatic values. With this equipment one may confidently hope to succeed, especially if he had a rich story experience in childhood, and more especially if he has a sense of humor.

1. Selecting the Story

The first step in preparing to tell a story is to discover it. To find a story suited to time and audience is not unlike finding a grain of wheat in a bushel of chaff. The young story-teller has need of guidance through the maze of fables, fairy tales, folk tales, hero tales and legends. He had better consult the librarian. She will perhaps hand him such a pamphlet as *Stories to Tell to Children* prepared by the

Carnegie Library of Pittsburgh. Every beginner should own this pamphlet or have access to one like it. Here, the literature of childhood is grouped according to literary type, as fable, cumulative folk tale, etc., and the sources are given. For example, one group includes titles of "Stories of Special Interest to Children under Seven Years of Age," and another, "Stories for Children from Eight to Twelve Years of Age." The librarian may suggest such a collection of stories of several types as Lawton G. Evans' *Worth While Stories for Every Day,* or of Starbuck and Shuttleworth's *Guide to Literature.*

Age-Group Interest in Stories

(William J. Sly)

1. Babyhood (Birth to 3 years): rhymes, jingles, and cumulative tales.
2. Early Childhood (3 to 6 years): fables, folk tales, fairy tales, live things.
3. Later Childhood (6 to 9 years): true stories of achievement.
4. Boyhood and Girlhood (9 to 12 years): biography, romances, tales of chivalry.
5. Adolescence (12 to 17 years): egoistic tales of romance, heroism, and adventure.
6. Later Youth (17 to 21 years): tales of altruism, love, and vocation.

The parent or teacher will see at once that "This Little Pig Went to Market," "Little

Miss Muffet," and "The Three Bears" are story-food for group 1; "Cinderella," "The Travels of a Fox," and "Coyote, the Fire-Bringer" for group 2; Stories of Captain John Smith, George Washington, and Daniel Boone for group 3; "King of the Golden River," "Tales of Robinhood," and Old Testament Stories for group 4; "Adventures of Beowulf," "King Arthur and His Knights," and "Treasure Island" for group 5; and "Lorna Doone," and Jean Valjean" for group 6.

Doubtless any story-teller would be guided wisely in selecting a story by visualizing his childhood experiences. One should recall the stories that filled him with suspense, wonder, mystery, or helpful suggestion, and then in imagination put himself in the place of the listeners. At this point a rich literary experience in childhood is most valuable.

Some general rules may be helpful in selecting the story. Since a story is a narrative of certain actions, by certain characters, under certain circumstances, there are but three general groups of stories: stories of action or incident, stories of actors or characters, and stories of setting. Teachers and parents will agree that the first type, stories of incident or action, is the type the children love best. To them the external and the active are the significant realities. What the prince does, and

then what he does next and next, are more important than the color of his eyes and hair, how he dresses, or where he lives. The verb rather than the adjective gives progressive movement to a story. Probably the verb excites a more vivid image than the adjective, the noun, or even the adverb, and it doubtless gives a more pronounced muscular reaction. This being so, the child during the narration of an *action* story becomes unconsciously a participator, an actor. If we but had instruments for measuring his slight muscular stresses while he listens to such a tale, we should be surprised at the amount of subconscious exercise he has taken. Then, for children, let us select stories of action.

Dialogue is interesting to children if it carries forward the plot, or reveals character; otherwise, it is a mere space-filler. The superiority of direct discourse over indirect discourse, will be discussed later under the heading, "Amending the Story." In addition to *action* and *dialogue,* the next desirable quality in the story good for telling purposes is *point of contact.* Familiar concepts must be used. New situations must be revealed in known terms, new scenes painted in familiar colors. While the child hungers and thirsts for the new, the strange, and the mysterious, it must not be the too new and strange, for he can enter into those regions only through the

gates of his here-and-now experience. His age, surroundings, and development must be kept in mind. By transcending his experiences too far, the narrator will make the story vague and unsatisfying. And so, in finding a story with a contact, or "apperceptive basis," as Carolyn Sherwin Bailey calls it, one must wisely consider the hearer's knowledge of words, knowledge of life, and his instinctive age interests.

Yet another essential in addition to *action, dialogue,* and *point of contact* is *purpose.* There should be a reason for its being. The purpose need not necessarily be to teach a moral truth as some maintain. It may be chiefly to entertain, or to relax, to exercise visual and motor imagination, to develop æsthetic, altruistic, or moral attitudes, to arouse the desire and the will to achieve, to impart facts incidentally, to introduce the child to good literature, or to develop the art of oral expression. One or more of these purposes must be clearly manifest if the story is worth the telling.

Answering the question, "What kind of story shall I select to tell to children?" we reply, *Choose a story filled with connected action, vitalized by conversation, expressed in familiar terms, and told with a definite purpose.*

2. *Adapting the Story*

Need of Amendment

After finding the suitable story, what shall we do with it? Perhaps the beginner will answer, "Memorize it and then recite it." Learning a story verbatim is a method, but not the best method. Like custom-made garments stories need "alteration." Without these changes to suit occasions the story is likely to be a misfit. Sound pedagogy would seem to demand that the story be adjusted to the listeners. Adapt rather than adopt, but do so with care. Procrustes was an adapter, but he lengthened or shortened his guests instead of his bed. The awful fate of this monster of cruelty should be a warning to the story-teller.

A writer in *The Story-Teller's Magazine,* Volume II, January, 1914, laid fitting emphasis upon the importance of adapting the tale to the hearers in these words: "Those who first memorize the words work from without inward, while those who visualize, using the imagination, work from within outward. The verbal memory method is too parrot-like. It leads one to use words that have not been assimilated, and makes the telling of a story superficial and artificial. Verbal memory deals with words. Visual memory goes back of words to the cause, to the mental pictures for

which words stand. He who deals with imagery is free. If he forgets one word he can use another. He can tell the story in the simplest way and language to a little child, or he can tell it in the language of a poet or novelist to an audience of adults, while he who clings to the words of the book becomes a slave to that version of the story."

Modes of Amendment

What amendments should the story-teller make? Occasionally a change of title is desirable. Titles should be short, euphonious, original, and suggestive. Renaming the story is a minor alteration, but one that may better prepare the hearers for the story. Unattractive titles, or titles suggested by subordinate story elements, should be amended. Let the title suggest the story's theme, rouse interest in the theme, but not reveal the theme. To illustrate, "The Mouse and the Sausage" might be renamed "the Wienie and the Mousie," in order to give more individuality to the characters; "The Dancing Doll" changed to "Noogykasy, the Wringer and Drier of Moccasins," to hint that it is a boy's story; "A Romance in an Eskimo Village" relabeled "The Thirteenth Fishhook," to suggest the real pivot of the tale; and "A Municipal Report" transformed into "The Yellow Button," to foreshadow a clue. This work of rechristening should be

done only by the more experienced narrators, and then but rarely.

A change more commonly needed is adaptation of content by cutting. If a story is too long, study it carefully and then prune it; cut out irrelevant matter, objectionable matter or subordinate glimpses that fog the mental motion picture. For younger children Kipling's "The Cat That Walked by Himself" should be cut to half its length. Kipling's "The Man Who Would Be King" and O. Henry's "A Municipal Report," if cut severely but sympathetically, are excellent short stories for telling purposes in the upper grades, and in the high school. A word of warning is this: "Don't cut a story till you reduce it to the commonplace." As a rule the collections of tales for the story-teller are well adapted for the use of the beginner. Little compression will be needed in these. But when the story-teller uses such material as Chaucer's *Canterbury Tales,* or the short stories of Mark Twain, Bret Harte, Maupassant, or Balzac, severe and discriminating cutting is necessary.

A third and more important means of adapting the story is amendment by elaboration. Is the story a mere skeleton? Clothe it with flesh and blood and infuse it with life. If it is capable of teaching several lessons, modify the story so as to stress the desired one. The person with a sense of artistic fitness can do

these things by the addition of a few vivid touches here and there. Take, for example, the French folk-tale, "The Mouse and the Sausage," renamed "The Wienie and the Mousie"; follow the usual version until the Wienie has said, "Ah, the cabbage is delicious because I popped myself into the pot while it was cooking," and then add, *and the Mousie remembered,* as a means of foreshadowing a future action. Then, when the Wienie returns from the field the next day and misses her dear friend, the Mousie, do not let her rush to the kettle at once, but increase the suspense and incongruity by inserting something like this: "So she looked under the bed, *and* under the icebox, *and* under the piano, *and* under the victrola, *and, at last*—she looked into the kettle." In the telling, a tale will ofttimes grow spontaneously. However, it should not be hybridized by mixing ancient and modern phraseology. For example, colloquialisms should not be used in telling a Greek myth.

A fourth form of adaptation is change by coloring the story. This presupposes a mastery of words, and some knowledge of the language of childhood. Vividness is gained by using Anglo-Saxon words, and especially by changing generic words to specific words. For example, *fire* is shorter and more concrete than conflagration; *wigwam* than *habitation; love* than *attachment; big* than *ponderous; dim*

than *indistinct.* Do not scorn short words. They are the tools alike of child and poet. The Twenty-third Psalm is a song of short words. Specific rather than generic words give vividness since they call up clearer images. Thus, *knife* is more vivid than *weapon, shirt* than *garment, canned salmon* than *provisions,* and *shot* than *executed.* Vivid words, picturesque words, colorful words—these give the mental reactions that charm the child. These hit the mark.

A fifth method of adaptation is alteration by recasting the form of discourse. In the story, direct discourse or dialogue has many advantages over indirect discourse. To illustrate, compare *John said that he would not play any more and that he was going home,* with *John said, "I won't play any more. I'm going home."* The indirect form lacks color, intimacy, and versimilitude. On this point Mr. Robert W. Neal in his *Short Stories in the Making* has this word to say: "Dialogue lightens the narrative, contributes to exposition and intensification, furthers action, and characterizes." How true! This will be appreciated by comparing two versions of a story, one using the indirect, the other the direct discourse. Take, for example, a part of the folk-tale, "The Wolf and the Three Little Pigs," and note the tameness of the indirect version.

When the little pig's enemy saw that huffing and puffing did no good, he changed his plans. He asked in a very sweet, soft voice if the little pig liked berries. The little pig said that he did. The wolf said that Farmer Brown's strawberries were ripe. He asked if he might take him to the berry patch the next day, and at what hour he should call. The little pig replied that the wolf should call at six o'clock. But he was too wise to go with the wolf. At six o'clock the next day the wolf knocked at the little pig's door and asked if he was ready. The little pig said that he had had all of the berries that he could eat; that he had gone at five o'clock that morning, and had only just reached home. This made the wolf very angry. But he kept his voice soft so as not to frighten the little pig. Then he asked the little pig if he liked pears, ripe, juicy pears. The little pig said that he did. Then the wolf said that he would call at five the next morning and they would go to Farmer Brown's orchard together.

The direct version reads something like this:

When the wolf saw that huffing and puffing did no good he changed his plans.

"Little pig, do you like berries?" he asked in a very sweet, soft voice.

"Oh, yes, I surely do," answered the piggy little.

"Farmer Brown's strawberries are just ripe. Let me take you to the berry patch to-morrow. At what time shall I call?"

"Six o'clock," said the little pig. But he was too wise to go with the wolf. At six o'clock the next day the wolf knocked at the little pig's door. "Are you ready, little pig?"

"Oh, Mr. Wolf, I have had all of the berries I can eat. I went at five this morning, and have just reached home."

How angry the wolf was! But he kept his voice soft, so as not to frighten piggy little.

"Little pig, do you like pears? Ripe, juicy pears?"

"Oh, yes," said the little pig. "I surely do."

"Very well, then, I shall call for you at five tomorrow morning, and we shall go to Farmer Brown's orchard together."

A comparison of the two versions shows that the direct form of discourse (1) is more compact since it avoids needless repetition of the name of the speaker; (2) is more lively and spirited since it projects events occurring in past time into the living present, i. e., the mind conceives them as actually occurring during the telling; (3) is more intimate since it puts the listener one step nearer the actor by eliminating the middleman; (4) is more real because it uses the actual words of the speaker, and because it is more imitative. The narrator should use as much dialogue as possible, so long as it carries forward action, intensifies images, or reveals character. By this amendment many tame and spiritless tales may be infused with the breath of life and become living realities. Vitalize your story by dialogue.

An exception to this use of dialogue is worth mention. Occasionally, a tale-teller should change a part of the discourse from the direct to the indirect form. This shift should be made if the teller's voice cannot become the voice of the roaring lion, the squealing mouse, of the little chirping sparrow.

Another method of recasting is by changing the point of view. Suppose the teller is the "omniscient third person." Change the tale by letting the chief actor tell his own story, and by this means heighten the reality-emotion of the hearer. To illustrate, take the familiar folk-tale, "The Old Woman and Her Pig," and hear the old woman speak.

"I was sweeping my house," said the Old Woman to her neighbor, "and I found a little crooked sixpence. 'What shall I do with this little crooked sixpence,' said I. 'O, I know what to do, I will go to market and buy a little pig.' So I went to market and bought the pig; and as I was coming home, I came to a stile; but the pig would not go over the stile. So I said:

'Pig, pig, get over the stile,
Or I shan't get home tonight.'

But the pig would not. I went a little farther, and I met a dog. So I said to the dog:

'Dog, dog, bite pig;
Pig won't go over the stile;
And I shan't get home tonight.'

But the dog would not." . . . And so on.

In conclusion, may I repeat that the educational story-teller should choose a story (1) in accordance with his *purpose,* (2) in harmony with the *age interests* of the hearers, (3) in relation to its *action, and form of discourse;* then if necessary he should adapt it with care, sympathy, and dramatic sense by (1) renaming, (2) cutting, (3) elaborating, (4) coloring,

or (5) recasting. These preparatory steps having been taken, one is ready to master the story.

SUGGESTED QUESTIONS AND EXERCISES

1. How would you attempt to find a Thanksgiving story to tell to the pupils of a fifth grade?

2. How do the story-tastes of boys in this grade differ from those of girls? How in the ninth grade?

3. How would you change the Sly classification of age-group story interests?

4. What are the advantages of using direct discourse instead of the indirect discourse?

5. The printed story is probably told in better language than the language of the average story-teller. If this is true why not memorize the story and give it as a reading? Why not read the story aloud?

6. How adapt a story? Give reason for each kind of amendment.

7. Give ten examples of specific words you would prefer to the corresponding generic word.

8. In the story of Little Black Sambo what words do children like best? Why?

9. Discuss the method of determining children's story interests as used in the Winnetka study. Is popularity the best basis of selection?

10. Discuss the method used by Starbuck and Shuttleworth.

11. Why are these two studies of outstanding value to the student of story-telling?

12. Compare the age-group-interests as given by Sly with those given by Katherine D. Cather and state your preference.

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CHAPTER V

Technique of Mastery

"Story-telling is creative effort, never mere repetition. It is creative effort, whether you make live again something produced by another, or make live more abundantly by perfecting matter and form produced by another, or make new life."—Angela M. Keyes.

"Instead of memorizing a whole story word for word, you should come to know it so well that the spirit of it is yours. Become so imbued with the spirit that it comes to be a part of yourself—something that will not evaporate and vanish with the loss of a word."
—Allen Cross.

The Three A's in the mystery of mastery are *Analysis, Absorption, Assimilation.* The first is a process of dramatic outlining; the second of selective in-taking; and the third of imaginative transforming.

Analysis of the Story

For our purpose, we shall say that the plot, or story plan consists of a *preliminary situation, an action,* and *a conclusion.* The preliminary situation includes one or more of these elements: time, place, characters, circumstances, and antecedent incidents. The action consists of these incidents: initial incident, incidents of the rising action, climax, and

usually incidents of falling action. The conclusion or end of the story sometimes follows the climax, but more frequently it follows the falling action. See Ethan Allen Cross' *The Short Story* for diagrams and discussion. We shall analyze a few fables and tales to illustrate this important step in the mastery of the story.

(The Fable)

THE SHEPHERD BOY WHO CRIED "WOLF!"

A shepherd boy who tended his flock not far from a village, used to amuse himself at times by crying out "Wolf! Wolf!" Twice or thrice his trick succeeded. The whole village came running out to his assistance, when all the return they got was to be laughed at for their pains. At last, one day, the wolf came indeed. The boy cried out in earnest. But his neighbors supposing him to be at his old sport, paid no heed to his cries and the wolf devoured the sheep. So the boy learned when it was too late, that *liars are not believed even when they tell the truth.*

(The Story-Skeleton)

I. Preliminary Situation:
   A. Time, unknown
   B. Place, near a village
   C. Characters, shepherd boy and villagers
   D. Circumstances, danger from wolves
   E. Antecedents, the boy had tricked the villagers by crying "Wolf!"

II. Action:
  A. Initial Incident, the wolf came indeed
  B. Incidents in Rising Action: Steps
    1. The boy cried out in earnest, "Wolf!"
    2. The villagers, remembering his tricks, gave no heed
  C. Climax, the wolf devoured the sheep
III. Conclusion:
  So the boy learned when it was too late that *liars are not believed even when they tell the truth.*

The Story-Skeleton of The Travels of a Fox

I. Preliminary Situation:
  A. Time, uncertain, "There was once"
  B. Place, The deep, deep woods, road and houses
  C. Characters, An old fox, four women, a bumblebee, a rooster, a pig, a little boy, and a house dog
II. Action:
  A. Initial Incident: The fox found a bumblebee, put it into the bag, tied the bag, threw it over his shoulder, and travelled up the road
  B. Rising Action: Steps
    1. The fox left the bee in the bag at the first house
    2. The fox left the rooster in the bag at the second house

3. The fox left the pig in the bag at the third house
4. The fox left the little boy in the bag at the fourth house
5. The fox carried the house dog in the bag into the deep, deep woods, hoping to eat the little boy for his supper

C. Climax: The house dog jumped out and ate up the old fox

III. Conclusion: And that was the last of him.

The Story-Skeleton of Chaucer's The Pardoner's Tale

I. Preliminary Situation:
   A. Time, the indefinite "once"
   B. Place, a tavern near a village in Flanders
   C. Characters, three roisterers, the taverner and his boy, and a muffled old man
   D. Circumstances, the vilest people gathered at this tavern to do service to the Devil.

II. Action:
   A. Initial Incident: The three roisterers sit down in the tavern to drink.
   B. Rising Action: Steps:
      1. The roisterers hear a bell that is carried before a corpse.

2. The roisterers learn that the corpse is that of a rioting friend, slain by Death as he sat drunk.
3. The drunken revellers vow to go out and slay Death.
4. The rioters three go in quest of Death and meet a pale, withered old man.
5. This courteous old wight tells them that they will find Death under a tall oak in a nearby grove.
6. The rioters run to the tree, and they find to their joy, well nigh eight bushels of broad gold florins.
7. The wickedest rioter lays a plan to carry away the treasure.
8. Upon drawing lots it falls to the youngest to run to the nearby town to buy wine and bread.
9. The worst villain plans to murder their young companion, and divide the treasure between the two.
10. Satan puts into the young man's mind the wicked thought that he should buy poison and slay his fellows and get all the gold for himself.

C. Climax: The young man returns with bread and two bottles of poi-

soned wine; they rive him through as planned, whereupon these wretches drink the poisoned wine and fall dead.

III. Conclusion: Thus the false poisoner and the two murderers all found Death, and found it *over a pile of gold.*

By these examples you will see that the analysis of a tale is a brief, a skeletonized story showing the essential framework. Analysis sifts important actions from unimportant, holds them in proper sequence, and reveals the main point. He who can analyze a story with a sense of dramatic values, has taken a long stride toward its mastery.

Absorption of the Story

Having analyzed your story, you must next make it a part of yourself. In this, you must learn the secret of the author's style. Study his phrasing; become saturated with his vocabulary. Mark especially the colorful words and picturesque expressions because they give atmosphere and uniqueness. For example in Post Wheeler's *Russian Wonder Tales* you will note such expressions as these: "the blue sea-ocean," "whether after a long time or a short time," "a loveliness that is known only in a tale," "bright-faced joy," and "across seven Tsardoms." Make these expressions a part of your thought and speech, for they are the life-blood of the tale. If dia-

lect is used master the dialect, or let it alone. Avoid cheap imitations. Master a part of the dialogue. The children want to hear the talking bear, and the fox, and the jackal. This being true, you must use their exact words.

Sometimes the opening sentence is the keynote of the story. Memorize it. It grips the attention, and narrows it, and suggests the mood. In it the author may first give the *time* more or less clearly, thus: "There was once"; "In the olden days"; "Long ago before the days of the grandfathers"; "Once on a time when pigs was swine"; "It was market day and"; "There was in ancient times"; "In the days when Augustus Cæsar was master of many Kings." Sometimes the *place* is made prominent thus: "In the Southland, flat upon the ground lies the spirit of the South Wind"; "On the shores of Gitchee Gumee"; "An old teepee stood by a frozen river in the forest"; "Near the Falls of Miniwissi stood a great rock as tall as two braves"; "In one of the large cities of China, there once lived a tailor named Mustopha"; "Whoever has made a voyage up the Hudson must remember the Kaatskill mountains"; "The house had been 'genteel.'" Again the author makes a *character* prominent in the opening sentence. To illustrate: "The Great Spirit sent two cranes from the land above the sky"; "The sexton stood on the porch of

Wilford meeting house pulling lustily at the bell rope"; "There was a certain poor fisherman who had a wife and three children"; "Shingebis the great loon-bird lived in a lodge alone"; "She was one of those pretty charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks"; "In the old days of King Arthur, of whom Britons speak great glory, this land was filled with fairy power."

Again it is a voice that breaks upon the ear in the opening sentence as in Dickens' *Signal-Man:* "Halloa! Below there!"; in O. Henry's *Phoebe*: " 'You are a man of many novel adventures and varied enterprises' I said to Captain Patricio Malone"; and in Balzac's *A Passion in the Desert*: " 'It makes me shudder,' she cried as she emerged from Monsieur Martin's menagerie."

Perhaps the closing note of a story is more important than the beginning. It should be mentally absorbed by the narrator. The concluding sentence should bring the mind to rest after a journey, giving a sense of relief. Study the following examples, and see how fully this requirement is met: "So in the end Odin fared better than the unhappy Mimer"; "Thence forward the word of Loki and the honor of his name were poor coin in Asgard, which is no wonder"; "And if they are not dead they are living yet"; "Now any-

one who doesn't believe this story must forfeit a dollar"; "And they ceased not to pass a most comfortable life, until they were visited by the exterminator of delights and the separator of companions."

Let it be your rule, then, to master the first and last sentences of your story and thus make your first and last impressions indelible. Furthermore, you must memorize the repeated words or phrases in a repetition tale. Some of the familiar examples are these: "Then I will," said the little red hen, and she did; "Who goes trip-trapping over my bridge?"; "Then I'll huff and I'll puff and I'll blow your house in"; "You can't catch me, I'm the gingerbread man"; "May I leave my bag here while I go to Squintum's?" Make the repeated sentence the same each time or you will shock your hearers and some of them may even venture to correct you.

And finally you must memorize the rhymes in the tale. In "Nimmy, Nimmy Not" and "The Fairy Horseshoe," these are songs, and again in "Cinderella," either they are magic incantations or the words of a speaking bird. In any case they are such potent agencies for securing charm through variety, rhythm or atmosphere that they must be absorbed by the rote memory and used. Do not memorize the entire story, for this gives a rigidity that renders it unadaptable to new audiences.

Your delivery will be stiff, wooden, inflexible —at best your memorized story will be but a declamation. Trust memory for a few things but not for everything.

To absorb a story is to select and memorize essentials, viz., the outline, the phrasing, the colorful words, the beginning, the repeated sentences, the rhymes, and the conclusion.

Assimilation of the Story

You are now ready for the third A of mastery, *assimilation.* This comes through two kinds of experience: imaging and rehearsing. Dramatic insight reduces the tale to its unit elements, memory grasps these elements, and imagination rebuilds them into a new creation. Assimilation is a creative process.

How can one experience a story? By visual imagination, you picture the characters, actions and setting; by auditory imagination, you image its sounds, and by motor imagination you feel its movements. These mental actions integrate the parts of the tale, and make it a real personal experience, a part of yourself, unforgetable. To illustrate: in Clifton Johnson's "The Travels of a Fox," in the *Oak Tree Fairy Book* already outlined in this chapter, you must *see* the old fox *coming* out of the deep woods, *see* him *digging* under the stump, *see* him *finding* the bumble bee, *see* him *putting* it into the bag, *feel* him *tying* the bag

and *throwing* it over his shoulder, *see* him *travelling* up the road, *hear* him *asking* the woman, "May I leave my bag here while I *go* to Squintum's?", *hear* her *promising* "Yes," *hear* him *saying* "Then be very careful and don't *look* into the bag," etc. This imaging gives a mental coherence to the tale, keeps the incidents in chronological order, and gives them permanence and vividness. This is assimilation *par excellence.*

Rehearsing now is needed to insure ease and naturalness. Often enough we have been told that "Practice makes perfect." Since this psychological half truth was coined, we have learned that the most effective practice is distributed practice, e.g., practice covering twenty minutes a day for three days rather than sixty minutes in one day. Furthermore, the practice that is valuable is painstaking practice, practice under the stimulus of mental concentration.

If one is "ear-minded" the first rehearsal should be a silent one. While you sit quietly or while you walk, picture yourself standing before your hearers and then tell the story silently, imaging the sound of your voice in speaking the author's language, and visualizing the incidents of the story as it unfolds. Now you are ready to practice it aloud. Tell it to a sympathetic friend, or to the neighbor's children. Two or three such oral rehearsals

ought to complete your brain connections so thoroughly that when you are before your audience you can spontaneously create the story.

Above all, glimpse the world through the eyes of children. This is refreshing, rejuvenating. It will renew your sympathy and considerateness, and when you come before your audience of one or of a thousand, it will give you a contact that makes for mastery.

Again and finally, concerning the technique of mastery, three mental steps are needful: analysis, absorption, and assimilation, these three, but the greatest of these is assimilation.

QUESTIONS AND EXERCISES

1. In mastering a story for telling, which is more necessary: a retentive memory or an active imagination? Justify your answer.

2. State clearly what mental actions occur while you are analyzing a story.

3. Should the story be verbatim? Why?

4. What parts should be memorized? Give a reason for each.

5. Give the ten best opening sentences of stories in Grimm's *Fairy Tales.*

6. Give examples of ten of the best closing sentences you can find in the *Canterbury Tales.*

7. Find ten examples of unique colorful expressions found in Arthur Bowie Chrisman's *Shen of the Sea,* or Post Wheeler's *Russian Wonder Tales,* or *Beowulf.*

8. What is the psychological purpose of rhyme in fairy tales?

9. What is the psychological purpose of the repeated phrase in repetition stories?

10. What part of speech occasions the most vivid mental pictures? Justify your answer.

11. State clearly where the *When*, the *Where*, the *Who* and the *Why* of the story should be placed.

12. Define *visualization*, and state its function in story-mastery.

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CHAPTER VI

Technique of Delivery

"The story-teller talks to you, and has to make a story from beginning to end, and every sentence has to be a part of the story, because he is in range of a brick-bat, and subject to the recall at any minute."

—Seumas McManus.

The classroom furnishes one story situation, the high school auditorium, the entertainment platform another. It may chance that before the moment of beginning you will have to execute some rapid gear-shifting. Suppose you discover that the story you had intended to use will not fit your audience? What then?

Adjustment Illustrated

The writer was invited to help the Young Men's Christian Association of a certain city in entertaining a hundred newsboys on Christmas Eve. The program consisted of motion pictures and stories; and then ice cream. When the announcer called for a Christmas story the boys groaned. They were tired, restless, and ready for the "eats." The story-teller had to make a swift adjustment to gain *rapport*. This he did by telling a lively animal story, "The Travels of a Fox," then fol-

lowing with "The Pardoner's Tale," and concluding with Alden's "Why the Chimes Rang." The shift saved the situation: the boys listened with fine attention to the first and to all. When in 1918, this story-teller faced a walkout each evening at a "Y" hut at Camp Funston, he preluded his dry astronomical lecture with O. Henry's "The Gift of the Magi" and thus secured attention and held the men till the stars were visible, and then for another hour.

The Magnetic Beginning

At last the curtain rises if there be a curtain. Your audience is ready. Twenty, forty, three hundred pairs of living cameras are focussed upon you. It is your "move." What should you do? By means of suggestions and illustrations I shall try to answer this question. To the novice in story-telling I recommend that you give your hearers a pleasant glance, and greeting. Do not make a speech nor offer an excuse nor tell them it is a good story but *announce* the title, *pause,* and *begin* thus: "This story is called 'Noogykacy the Wringer and Dryer of Moccasins.'" Pause a moment to let the title get hold of the children, and then *go.*

Vividly, you will give your introduction something like this: "A long time ago there lived, in a deep forest, an old Indian and his

squaw and their seven sons. Each day the father and the six older sons hunted, but the youngest son stayed with his mother and helped with the hundreds of tasks of the wigwam. When the father and brothers came home from the chase, this lad wrung the snow water from their moccasins and dried them before the fire. So they nick-named him 'Noogykacy' which means 'Wringer and Dryer of Moccasins.' All went well until the oldest brother grew very cruel to Noogykacy. He would pinch him, take his food away from him and torment him in every way. At last Noogykacy said to his mother, 'Mother, I'm going to run away.' "

By this time you have cast a spell. Not by the waving of a wand nor yet by the movement of an arm, but by voice alone. The children are now your willing prisoners if you will but go on, and on, and tell what happened next, and next. The emotions that fuse them into a social unit are sympathy, antipathy, and wonder — a strong combination. Through imagination you have taken them from the land of the commonplace to the land of sweet mystery, a land which for the moment is more real than the land of desks, and seats, and blackboards.

The Emotional Climax

The audience must be brought to a breath-

less climax. Let us go on with the tale of Noogykacy (commonly called "The Dancing Doll"). Step by step we follow him in the rising action of the plot: He escapes, he is pursued by the cruel brother but not caught, he is given a magical Manitou doll, by its help he arrives as a grown-up young man at an Indian village; he performs impossible tasks, and he marries the chief's daughter. When by help of the magic of the doll their wicked servant steals his wigwam and wife, he pursues and finds the wigwam. *Climax:* He recovers the beaded pouch containing the magic doll. This episode in the tale is about as follows: "Noogykacy crept softer than a panther creeps to the silent wigwam. He looked in. There sat his wife with bowed head, and on the ground lay the wicked servant fast asleep. Noogykacy made a faint scratching sound. His wife raised her head and looked, and at the door she saw her husband's face. He made a sign. She understood, and silent as a shadow she crept to the sleeping Indian. The beaded pouch containing the magical doll was under his pillow. And now slowly she drew it out from under his head: now a little, now a little, then he roused and drew it back and and she must wait an hour. Again she drew it out, a little more, a little more, *she had it.* She took it to Noogykacy, etc."

Now in this climax there will be almost

breathless silence. Your sentences will be short, and these sentences will have strong endings. Your voice will drop in pitch and diminish in loudness to the lowest point consistent with perfect audibility. Your eyes and your posture will show you intent on what is happening in the wigwam; you will stand immovable and use but a slight sustained gesture of the hand. You will paint the action vividly because you yourself see it vividly. Your hearers will image it, and they will thrill because you thrill at Noogykacy's victory over his enemy. But if you are without imagination and emotion you are a dry well. You cannot give what you have not. Your climax should mark the highest point of emotional tension in the tale. It is the grand moment wherein one contending force or character overcomes the other. Gradually you rise to this culmination, and then relax the tension and close.

The Restful Ending

The steps in the falling action are taken rapidly. In the tale of Noogykacy dangers have been passed, rewards or punishments meted out, and victories won. So, mental tension gradually relaxes. Often at the close of a story one hears a sigh of relief. This may be an expression of joy that the slow story-teller has finally ended and they are glad.

But the sigh of relief should express a sense of relief that comes when a dramatic issue is settled.

In content the effective ending is short; it is conclusive, leaving no vagueness in the hearer's mind; it is logical, in harmony with the rest of the story; and it is ethical in accord with the things as they ought to be. Negatively, its lesson should not be too obvious; at any rate not offensively so. Neither a moral truth nor any other truth should be added as an appendix, for the story as a whole should teach its lesson. Saying, "Now, children, this story teaches, etc.," is an affront to the children's common sense. It is, moreover, a psychological blunder. It is a good example of bad pedagogy and worse art. Edward Porter St. John is clear-visioned in glimpsing this truth: "If a good story is well told moralizing is unnecessary; but that is not all. It has been clearly demonstrated that it weakens the moral influence."

In closing our tale of Noogykacy you should conclude in this wise: "After the death of the wicked servant, Noogykacy and his squaw lived happily in the new wigwam—and when the old chief died—*Noogykacy, once the little Wringer and Dryer of Moccasins—was elected Chief.*"

In delivering the conclusion retard the rate, so as to bring the children back to the land

of the commonplace gently. This part is the vehicle of transition, and so the movement should be smooth and flowing. Have no jolts, no jars, no stumbling over words nor use of superfluous words. Moreover the slowing down effect may be increased by use of the judicious pause as indicated above. Now, if you have mastered the story as suggested in Chapter V, you will not trust to chance but to letter-perfect memory for this closing paragraph. This must be given impressively. It makes the last impression; it gives the taste that lingers.

QUESTIONS AND EXERCISES

1. How should a story-teller prepare himself for emergencies in meeting new audiences?

2. What is the mental state of the expectant listeners during the opening sentences?

3. Why is it unwise to attempt to prepare your hearers by saying, "This is a funny story," or "This is a good one I heard last week?"

4. What is rapport? How secured by a story-teller?

5. What is suspense? How is it secured? What is the point of highest suspense in a story?

6. What is the effect of pause? Explain why Mark Twain used it in his ghost story, "The Golden Arm."

7. Should the falling action be long or short? Discuss.

8. In Maupassant's "The Necklace" is it long or short? What effect does this ending have upon you?

9. Explain the importance of an impressive ending and tell how it is made.

10. How does the story-teller know he has made a successful delivery of the story?

11. Give the titles of the three best told stories you have ever heard.

12. Make a list of five of the best types of opening sentences; and five of the best types of closing sentences for oral stories.

CHAPTER VII

Qualities of Effective Story-Telling

"How often one hears story-telling that is clumsy in the choice of words, labored in style, bungling in structure, and disagreeable or inexpressive in vocal effects."—Percival Chubb.

The qualities that characterize good oral narration are *animation, unobtrusiveness, responsiveness, clearness,* and *audibility.*

1. Animation

The successful story-teller is wideawake. He comes before his hearers with a well-laden pack. He has confidence in himself and in his wares. His abounding vitality shows itself both in an exuberant fancy and a reserve. Animation is vivacity slightly restrained. It does not show itself in a fidgety, nervous manner. The story-hour is a time of leisure. From it the demon hurry should be cast out. Nevertheless, the delivery should be brisk, with no drawling, no halting for a word or name. One's mastery of speech should give him the fitting word, accurate, fresh, and vivid—the right sounding word. In case one forgets a name in a fictional story he should substitute another and go ahead without a

jar. One should be consistent, however, and use the substitute throughout the story; otherwise he will throw his hearers into a mild panic.

Animation means much more than fluent utterance. At bottom it means briskness of mental movement. Swiftly the mind should follow the steps of the plot and cut out all details that cloud the mental picture. This freedom of mental action will show itself by sufficiently rapid speech, by familiar, graphic words, and especially by the abundant use of verbs. The animated teller of tales has spontaneity. The story seems to flow forth a steady stream without apparent effort and yet without froth. Labored effort on the one hand and gushing sentimentality on the other are the narrator's Scylla and Charybdis.

Real joy, experienced by the narrator in the telling of a tale, causes animation. Whether the telling of a tale be the first or the twentieth, zest must be a deep, vitalizing force. It covers a multitude of defects. One should be interested in his stories. He who loves his stories will never lack listeners. His stories will sparkle with ardor; his soul-glow will be contagious. One of the most marvelous story-tellers of whom we have a record owed her power to animation. Edwin C. Hartland, in his *The Science of Fairy Tales,* quotes Dr. Pitre's description of this famous narrator,

Agatrizza Messia, of Palermo, Sicily, as follows: "Though a great grandmother of seventy years, she has lost not a shade of the old sincerity, vivacity, and grace. She has facile speech, efficacious phrases, an attractive manner of telling, whence you divine her extraordinary memory and the sallies of her natural wit."

2. *Unobtrusiveness*

The successful story-teller is inconspicuous. He must have animation and at the same time must have artistic restraint. He must know the limitations of his art. He must remember that he is a reporter and not an actor nor yet a dramatic reader. The actor uses action, the reader partly uses and partly suggests it, while the narrator subtly suggests it. Eye, hand, and voice are his speech organs. By them he suggests action but does not perform it. By so doing, he subordinates his own personality in order to exalt that of his characters. He uses the exact words of the characters, and thus brings story-actors and listeners face to face. Attention attracted to himself distracts attention from the story-actors and thereby weakens the story-effect. The bungler may scatter attention by illustrative objects, or by large or grotesque gestures, or by affected or embarrassed manners. The blackboard crayon is a useful tool in the

hands of the teacher, the lecturer, and the chalk-talker; dolls and costumes may be useful to children when they *act* the story, but such stage accessories clutter the platform of the narrator. There is a time to appeal to the eye, and a time to appeal to the mind's eye; this latter time is the story-hour.

Dramatic suggestion does not make use of imitative cries nor large representative gestures. Instead, only hints should be given of actions, characters, and settings by slight, almost impreceptible movements. A change in posture, a smile, a frown, brightening eyes, raised or lowered brows, a shrug, the tilt of the nose, a toss of the head, the movement of a finger, and the modified tone are the resources of suggestion. If the narrator intrudes between the story-actors and the audience by affectation, he arouses antipathy; and if by embarrassment, he arouses sympathy. These emotional attitudes break the story spell. The story-teller then, is not an impersonator nor an actor.

With fine psychological insight Mr. and Mrs. Partridge state the great principle of unobtrusiveness: "In general it can be said that the story-teller must pleasantly suggest the mood and scene of the story, and then step into the background, turn down the lights upon the present, and exert all his art to carry the hearer to a distant scene, which he must

make for the time more real than the here and now." A somewhat different view is held by Henry Edward Tralle in his *Story-telling Lessons.*

3. Responsiveness or Reactivity

The third attribute is responsiveness. At this point the insensitive story-teller will fail. Success before an audience implies the power to feel impressions beyond the five senses; it demands an emotional sensibility to situations. Responsiveness is the ability to react quickly and surely to social situations, in short it is social sensitiveness. To the narrator three such responses are important: *dramatic reaction* to his story, *social reaction* to his audience, and *personal reaction* to the sound of his own voice. If he has mastered the story, he forgets himself and re-creates the story as he tells it. He puts himself into its mood, images its incidents and actors, and at the same time responds to the story situation by graphic speech. While he thus reacts to the story, he also reacts to the audience. If it is attentive, he responds by rising to greater heights. If his words are too difficult or indistinct, he senses it and makes an adjustment. If he is boring his hearers, he feels the situation and responds by quitting, or by changing to a different kind of tale. If a narrator plays upon an audience, inducing now this mood and now

a different one, it is also certain that the audience plays upon a narrator. Dilated pupils, changed breathing and perfect silence; or again restlessness and whispers,—all are influences which the sensitive narrator feels distinctly. An audience can stimulate or can paralyze a speaker.

The third and most important reaction is the response of the narrator to the sound and the "feel" of his own voice before an audience. As the eye guides the hand in writing, so the ear guides the voice in speech. Lacking this guidance by ear, the deaf person speaks in a monotone. Even the gifted Helen Keller has this limitation. With some public speakers, this reaction causes embarrassment or stage-fright; with others the sound of their own voices in public gives a confidence, a marked stimulus to mental activity. Practice, exercise of visual and the auditory imagination in preparing the story, and the cultivation of poise, all are helpful in securing the favorable reaction to voice. The greater use of the oral theme in English classes would aid in securing this most desirable responsiveness to voice before an audience.

One must have good "speaking manners" and these must function before the audience while one is on his feet. The English classroom furnishes a situation for practice purposes; and the oral theme, extemporaneous or

otherwise, offers the project. Since most of our use of the mother tongue is oral and much of it is before groups, it would seem that this practical art—the art of public speech—should receive greater attention. English classes and expression classes offer unique opportunities for this most valuable training in responsiveness to audience and to voice. These reactions to social situations enable the narrator to recreate the story, moment by moment, by what he remembers, images, sees, hears, and feels.

4. Clearness

The narrator should be clear in diction, in style, and in sentence structure. Some of us are not. Percival Chubb in *The Teaching of English* permits us to see ourselves as he sees us. Referring to some failures of the kindergarten teacher he says: "The exactions have been too light. Good grammar has been expected but not attained; ease in story-telling, but not constructive skill; pleasant address, but not always musical intonation, clear enunciation nor refined pronunciation."

Clearness is secured by the choice of *familiar words.* With primary children the teacher makes no mistake by using short, graphic, Anglo-Saxon words. However, it is not the length of the word but the vividness of the child's response that signifies. For example, the nouns *tarn, fell, loch,* and *snood* are

short words but not familiar words to most American children. Familiarity rather than brevity makes for clearness. Notwithstanding this, the parent or teacher must make free to use a new word now and then. This keeps the child on tiptoe. Through context he glimpses its meaning and rejoices subconsciously at this discovery and new possession. Again, clearness is secured by the use of *specific words.* For example, *arrow* calls up a clearer picture than *missile; coat* than *garment; onion* than *vegetable. To hang* is more specific and clear than *to execute; to whip* than *to punish; to whisper* than *to communicate.* Vagueness results from the use of generic words. To illustrate: The bewildered coroner decides that "The deceased came to his death by a *blunt instrument* in the hands of an *unknown person.*" Generic terms are ambiguous.

Clearness of diction is further secured by the use of right *transition words.* These introductory and connecting words and phrases are signals that prepare the mind for what follows. This partial list of guideposts illustrates the point:

1. To hint that *simple addition* follows, use these: and, again, and again, then again, finally.

2. To hint that *contrast* is to follow, use these: yet, still, but, however, nevertheless, notwithstanding, in spite of.

3. To hint a *preceding condition or cause,* use these: thus, in this way, so.

4. To hint a *continuity of thought,* use these: really, truly, surely, certainly, in truth, in fact, of course, to be sure.

5. To hint *particularization,* use these: at least, anyhow, at any rate, for example, for instance, indeed, specifically, in particular, in especial.

6. To hint *change of place,* use these: here, there, yonder, beyond, near by, opposite, roundabout, underneath, above, northward.

7. To hint *change of time,* use these: at length, next, soon, not long after, at last, meanwhile, finally.

Canby reminds us that thoughts are added, subtracted, compared, conditioned and deduced by proper connectives. Such transition words are *and, but, nevertheless, thus, if* and *therefore.*

Economy in the use of words makes for clearness. Follow the principle, *maximum effect with minimum means.* Do not use a word more than necessary, for too many words fog the mental picture. Paralysis or death are the only cures for the wordy narrator. Use few adjectives and not many adverbs. Beware of these adverbs: rather, sort of, kind of, somewhat, quite, very, exceedingly, tremendously. These weaken and obscure the adjec-

tives they modify. To illustrate, compare these two paragraphs:

Noogykacy was somewhat young. He did not know the trails of the forest so very well. But he made a sort of a trail anyway. He shot an arrow into the forest. He ran and caught the arrow in his hand, and then he shot it again into the forest.

By avoiding the repetition of *he* and *forest,* and by cutting out the befogging words, and recasting, this paragraph reads thus:

Noogykacy was young. He knew none of the forest trails, but he made a trail by shooting an arrow into the forest, running, catching the arrow, and shooting it again.

Hear the dictum of Briggs and McKinney concerning clearness and brevity in writing: "If you would be interesting, avoid unnecessary words. Never sacrifice clearness for the sake of brevity, but on the other hand, never use six words where one would do; and be sure to give your reader credit for knowing a few facts. The boy who wrote 'The jeweler's window was full of bracelets to be worn on the arm and rings to be worn on the fingers,' must have been stupid. Only those who know little attempt to say all they know." If we follow Quiller-Couch in word selection we shall choose (1) *the short word,* (2) *the Saxon word,* (3) *the direct word,* (4) *the concrete word,* and (5) *the transitive verb, active voice.*

5. *Audibility*

Finally, the oral story is a failure if it cannot be heard. The ideal group is the fireside group. Here audibility is not a problem. But in the school room, the Sunday school room, or the large auditorium the difficulties may be insurmountable. In order to suggest certain ideas and induce certain moods the narrator uses certain qualities of voice. Ofttimes these low-pitched tones or light thin tones do not carry well. Then he must give up artistic effect for audibility. This will be but a partial sacrifice if the story-teller has good vocal habits. Does he have resonance? The tone will carry. Does he have clear articulation? He will be heard distinctly. Does he tell his story to those in the rear seats? They will hear him easily as the voice tends to adjust itself to distance. Vocal control is no small factor in the complex equipment of the successful story-teller. So vital is it that the teacher, the Sunday School teacher, or the professional story-teller might well perfect his artistry of voice in a good School of Expression. There he will learn to avoid nasal tones, mumbled tones, harsh tones, and shrill tones (unless they be used for an artistic purpose), and will cultivate clear, pure, resonant, well-modulated tones—tones that charm, or soothe, or suggest sweet mystery.

We should now be competent to test our own performances. Let each of us frankly ask himself these questions: Was my delivery vivacious but yet reserved? Swift yet deliberate? Did I usurp the place of the story actors? Was I natural, or affected, or embarrassed? Did I react skillfully to the story situation, to the listeners, and to the sound of my voice? Was I clear, or did I muddle the story with general words, ambiguous terms, unclear connectives, and obscuring adverbs? Did I enfeeble it by trite expressions and useless details? Did I smother it with faulty articulation and mumbled tones? In five words, was I *animated, unobtrusive, responsive, clear,* and *audible?*

QUESTIONS AND EXERCISES

1. Name five tests to apply to oral narration.

2. Which of these assets seem to be most valuable to the story-teller: personal beauty, pleasant voice, skill in the mother tongue, good health, good clothes, good poise? Arrange them in the order of their importance.

3. Should the story-teller use impersonation in telling a story? Be specific.

4. State the principle of unobtrusiveness, and compare the opinion of the Partridges with that of Henry Edward Tralle.

5. How can a person acquire an ease before an audience? Be specific.

6. What are three common faults in sentence structure? Why do you consider these to be faults?

7. Describe the mental state that is suggested by the use of *and, yonder, but, so, soon, more than that, specifi-*

cally, in fact, finally, however, and yet, furthermore.

8. Give illustrations to show that adjectives may be weakened by adverbs.

9. State the principle of word economy. Does it apply to story-telling?

10. What slovenly vocal habits have you noticed in others? In yourself? How can better habits be substituted?

11. What affectations in speech have you noticed in others? Illustrate. How does affectation mar the story effect?

12. In what situations in life is a good delivery a valuable asset?

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CHAPTER VIII

Prohibitions for the Novice

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hands, thus, but use all gently."—Shakespeare.

This is a chapter of warnings, of *thou shalt nots*. Like all danger signals, they are in the imperative mood. These are restraints that any story-teller may well practice when he is before his audience.

1. *Do not* begin by saying, "I heard a good one yesterday." If it is good your hearers will find it out.

2. *Do not* begin nor close with an apology. As a prelude it is a wet blanket, and as a postlude it is a poor alibi.

3. *Do not* mumble your words. If your listeners miss a few of the important words they may lose the thread of the story.

4. *Do not* toy with a pencil, a crayon, a piece of jewelry, nor a handkerchief. It betokens self-consciousness, or nervousness.

5. *Do not* talk down to the children. They resent all affectation. It belittles them and destroys the subtle tie of fellowship.

6. *Do not* be over-active, "nor saw the air too much with the hand." This boisterousness marks you a poor actor, and a poorer story-teller.

7. *Do not* get in the way of the story characters. Instead of actor, you are a transmitter and an interpreter, and therefore should be inconspicuous.

8. *Do not* try to tell a story if you are a stammerer; read it instead. Your well-meant efforts as narrator will but distress the hearers.

9. *Do not* use space-fillers. Such lame devices as W-e-l-l, S-o-a-h, W-h-y-a-h, A-n-d-a-h, when used to give your slow wits time to get together, should go to the verbal garbage can. Get a new self-starter.

10. *Do not* depend upon the words alone. They are handy in the dark, but they represent an artificial language that is less expressive than "the speaking face, the animated body and the eloquent hand."

11. *Do not* ask a question and expect an answer from the audience. It breaks the continuity, interrupts the story, and dissipates attention. Should you ask a question, push on and answer it yourself.

12. *Do not* refer to notes when you are facing your audience. Taking your eyes off of your hearers loosens the tension of suspense.

Notes break the contact between speaker and listener.

13. *Do not* use too many details. They defeat the purpose of the story by getting off of the main issue. Side issues, and lengthy descriptions kill interest. Then, every listener prays silently "Let's go!"

14. *Do not* allow yourself to be interrupted. A crying baby may annoy, thunder may roll, and lightning flash, but the story must go on. Columbus' order "Sail on and on and on" marks him a potential story-teller.

15. *Do not* inject a personal experience into a story. Such a shift of viewpoint is disagreeable. Nor should you stop to explain the meaning of words. Use terms your auditors understand.

16. *Do not* take your eyes off of your hearers unless you wish to direct their attention to some point on the floor, or in the clouds, or off to the right or left. Do not gaze at some far-off place over their heads, nor at the table, nor at your feet.

17. *Do not* look bored when you are before your audience. Cultivate a pleasant address and look interested. Smile. Tell the story as though you would rather do that than anything else in the world, and bright eyes will respond. Interest is contagious.

18. *Do not* fail to make every person feel that you are telling the story to him. This do,

by giving as much attention to those in the rear as in the front, at the extreme right and left as in the center. If you cannot look into the eyes of your hearers while you speak you are a failure.

19. *Do not* drag your story; it causes internal friction. Halting to think of a fitting word or to recall a name is a near crime. You develop a mental momentum, then stop suddenly, and the children plunge on, stop, and wait for you. For such conduct you should be court-martialed and—discharged.

20. *Do not* add a "moral" to your story. It is a vermiform appendix, useless and oft-times dangerous; useless because the children already see the point if it has one; dangerous because it insults their intelligence and may produce an attitude of hostility that nullifies any moral value the story may have.

21. *Do not* overuse the passive voice of the verb. It is a useful construction for slurring over events, but it lacks the vigor of the active voice which emphasizes the actors. The passive voice puts the "cart before the horse"; the action before the actor. For example: *He was greeted by his friends,* is less vivid than *His friends greeted him.*

22. *Do not* call a child to order during the narration. If the children will not listen, there is something wrong with you or your story. Such an interruption breaks the spell.

You cannot successfully jump from the land of the genii to the drab land of the scold, and then back again. The vision is gone, the genii are departed. You score a failure.

23. *Do not* lose the children by going too rapidly. To you, it may be a mere recital; to them it should be life in a wonderworld. Give them enough time for mental reaction, but not too much. Not always does the photographer make a perfect time exposure. What wonder that the narrator who conjures scenes and actions before human cameras, makes an occasional miscalculation.

24. *Do not* slump while telling the story. Be mentally and physically alert, independent of desk or table. Look the part of a narrator with an important message, and deliver it with vivacity of mind and body. Don't be a leaner; it is a sign of weakness. Stand with head up, chin in, chest out, abdomen in, hands neither behind nor in your pockets. In telling stories to a small group you may prefer to sit, but you should be no less alert and earnest.

25. *Do not* be monotonous except for an artistic purpose. Monotony is a harmless sedative for children, but it should not be used on an audience. However, if sleep is the desideratum for the four-year-old at bed-time, use monotony. For example, the author has used it effectively as a sleep-bringer in such fashion as this: "One day Fido saw Kitty in

the backyard. He said, 'Kitty, I'm going to eat you for breakfast.' So he started after Kitty. Kitty ran, and ran, and ran, and ran, and ran, and ran, and ran, and ran, and ran, etc. Then Fido grew tired and he ran slower, and slower, and slower, and slower, etc. Then he lay down and he slept, and slept, and slept, and slept, and slept, and s-l-e-p-t.

QUESTIONS AND EXERCISES

1. State in the positive form, as many of these prohibitions as you can.
2. What is meant by a "super-sweetened whine?" Why is it used?
3. Why is it best to direct the eyes more to those on the rear seats than on the front seats?
4. If the children will not give attention to the story-teller who is to blame? What ought to be done?
5. Give three reasons why you should not state the "moral" of a story.
6. Should modern colloquial expressions be used in telling an ancient myth? Why, or why not?
7. Discuss the value of artistic restraint in story-telling.

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CHAPTER IX

Dependable Devices in Oral Narration

"The special training for the story-teller should consist not only in the training of the voice and in choice of language, but above all in the power of delicate suggestion—."—Marie L. Shedlock.

Writers of fiction beget literary offspring that, in the world of thought and imagination are vital and dynamic and immortal. Some too are short lived. But the great characters of fiction seem as real as the great characters of history. John Silver breaths all the ferocity of a Captain Kidd, and the ten-year-old Huck Finn is as real as George Washington. To-day, triumvirs of ancient Rome have not such real existence as "The Prodigal Son," his father and his elder brother. Was not Oliver Twist real enough to cry over? Such is the creative magic of the makers of tales, a magic that breathes into literary offspring the breath of life.

It is within the power of the oral narrator to invest his characters with the mantle of reality. This is accomplished by sundry methods. In his chapter, "Some Tricks of the Story-Teller's Trade," Edward P. St. John recommends the following devices: (1) Use of

direct rather than indirect discourse, (2) Rhythmic repetition of words and phrases, and (3) Dialogue in verse. Marie L. Shedlock in "Artifices of Story-Telling" lists and discusses the following: (1) The judicious pause, (2) The suggestive gesture, (3) Mimicry, (4) The repetition sedative, and (5) The striking beginning. The novice should become an adept in the use of all these "tricks" and "artifices" and should seek others.

My experience leads me to depend upon the following devices:

1. The Frame

This literary device is hoary with age, but as modern as the morning paper. This frame introduces the tale by exposition, description, or narration. It is the vestibule through which the narrator leads the listener from the every-day world to the world of mystery; from the commonplace to the marvelous. The frame attracts the hearer's attention, and prepares him emotionally and intellectually for wonderland. As an example of this, note Addison's wizardry in the few swift lines that introduce us to "The Visions of Mirzah." It read thus:

"When I was at Grand Cairo I picked up several oriental manuscripts, which I have still by me. Among others I met with one entitled *The Visions of Mirzah* which I have read over with great pleasure. I intend to give it to the public when I have no other entertain-

ment for them; and shall begin with the first vision, which I have translated word for word as follows: On the fifth day of the moon, which according to the custom of my forefathers I always keep holy, etc."

Addison's apparent sincerity, his concreteness, his suggestion of pleasure, and his oriental and mystical atmosphere all induce the reality illusion with almost hypnotic power.

Again, Balzac in a page prepares us for *A Passion in the Desert.* Then eagerly we sit and listen to the story of the one-legged French veteran, and learn the secret of taming wild beasts. Similarly by means of the frame, Sydney Porter (O. Henry) in *Phoebe* seats us in the cafe at New Orleans and gives us appetite for the story of Bad-Luck Kearny. In addition to this use of the frame for bringing on suggestibility, the frame has another preparatory use: It is a device for shifting authorship. If an American Indian wanted to relieve himself of responsibility for the truthfulness of a tale he would frame it thus: "Iagoo told this story to my grandfather." When we recall that Iagoo was the great boaster, the marvelous story-teller, we see that these seven words hinted the nature of the story, and also fixed authorship upon another. This shift of authorship by the frame is a convenience to-day when, for instance, a woman tells a man's story in the first person. Thus: "This is the story as

told word for word by Billy Bones: "I reached the land of the head hunter in June, 1904," she will say. Longfellow frames *The Song of Hiawatha* by telling us that he got the stories, legends, and traditions that compose it

> "From the lips of Nawadaha
> The musician and sweet-singer."

But in addition to this wonderful preparatory function, the frame has another use: its unifying function. It is more than the jewel casket; indeed, it is the crown into which the jewels are set to form an artistic whole. It was made use of in India as early as 250 B. C., as seen in the *Fables of Pilpay.* Here the frame is used to unite a number of fables into a group by introducing some question on which a husband and wife, or a King and his Prime Minister differ. For example, the question arises, "Should the King take a journey?" The Grand Vizier gives his opinion that he should not, and offers in proof the fable, "The Traveling Pigeon." The King replies by telling the fable of "The Falcon and the Raven," to which the Grand Vizier makes rebuttal by relating the fable of "The Greedy and Ambitious Cat," and so it goes on. Both the preparatory and unifying functions of the frame are seen in the very elaborate setting in *The Arabian Nights* and in Chaucer's *Canterbury Tales* as well. In "The Prologue," Chaucer introduces us to the Knight, the Miller, the

Merchant, the Host, and the other pilgrims. Then we wonder what kind of tale each will tell, and soon before we know it we join the company at Tabard Inn and fare forth with them on the roads to Canterbury. And the tales? This Chaucer, this literary lapidary collects rare, many-hued, oriental gems, recuts them and makes a single strand, beautiful and imperishable. And "The Prologue" is the golden thread that makes the aggregation an incomparable necklace. Longfellow does not hesitate to follow in the footsteps of Chaucer in the frame structure of his *Tales from the Wayside Inn.*

Now the informed story-teller will know all this and will apply it. He will select framed stories, amend the frame if necessary—or perhaps he will invent frames of his own. Miss Shedlock (page 37) tells of an original frame, "The Dream Fiction," which she invented and used successfully many times. There are no limits to the possibilities in this field. A good frame narrows attention, arouses curiosity, unifies fragments, and casts over all a halo of reality. This it does with brevity, force, and dramatic beauty in accord with the principle, "Maximum effect with minimum means."

2. *The Foregleam*

This device includes facial expression, suggestive gesture, meaningful voice, or attrac-

tive beginning that will give premonition of the nature of the tale. The foregleam suggests pathos, joy, horror, or mystery. Instead of telling you in a bald, stupid prologue like this: "The story which I am about to relate is a funny story, in fact a very amusing story," the artistic narrator cleverly suggests it by face and voice. Not only does the foregleam hint the mood of a story, it also foreshadows it in such fashion as to rouse intellectual and emotional attitudes. With what consummate skill is this done by Arthur Morrison in the opening line of *On the Stairs*. "The house had once been 'genteel.'" This flash reveals dirt, mildew, stuffiness, and squalor. You suffer a revulsion of feeling that prepares you for the dialogue on the stairway. The foregleam includes the use of specific words. From the initial word until your story is well under way you should employ specific words as a badge of truthfulness and reality. This truthfulness may not mean literalness to bare facts, but truthfulness to life—to what we have seen, heard, felt, or thought. Henry S. Canby says of specific words: "Strict truth always depends upon the use of specific words, of words that admit of but one interpretation. In so far as you aim, then, to be strictly true you must use words of specific or limited meaning." Conversely, I would say that specific words give your story an air of probability.

All of the above statements being true, let the tale-teller by manner, by tonal qualities, by a fit opening, and by an air of sincerity arouse a human interest that lures the listeners on.

3. The Repeated Rhythm

The twofold purpose of rhythm in a story is to give an instinctive thrill, and to induce the emotion of reality. Its appeal is elemental; it is the basis of appreciation both of music and of story. Dr. Charles H. Judd in *Psychology of High School Subjects* discusses rhythm in these words: "One of the most primitive forms of music is that produced by the dancing warrior who beats his spear against his shield. A little higher in the evolution of the art, the drummer sits apart and makes a rhythmical sound that guides the dances." Rhythm, then, probably antedates melody. In addition to the typical rhythms of speech which every writer and speaker is said to have, the maker of tales purposely repeats at intervals, certain words, phrases, and sentences. This greater rhythm consists of the old and the new, the old and the new, the old and the new. This rhythmic repetition stirs certain deep-seated emotions. Again repetition throws a feeling of joyful realism over a story, by giving the child the feeling that he is a participator in the telling. When you tell

"The Three Pigs," you may see the children's lips moving unconsciously with yours as you repeat, "No, not by the hair of my chinny chin chin." These gratifying feelings of mastery and of participation blend in giving the child the reality emotion. Other popular favorites whose charm depends upon the rhythmic repetitions are "The Three Bears," "The Three Billy Goats Gruff," "The Little Red Hen," and "The Travels of a Fox." A variation of the rhythm is seen in the cumulative folk-tales, "The House That Jack Built," "The Old Woman and Her Pig," "The Gingerbread Man," "The Runaway Pancake," and "The Kid."

Repetitive rhythm gives charm to song. Over and above the versification rhythm, rings out the new and the old, the new and the old. Negro folk songs abound in these great rhythms, as does the verse of the red Indian. Bearing in mind that all aboriginal American verse was chanted or sung, and that this was accompanied by appropriate bodily movement, let us harken to the Micmac's *Vengeance Song* and see what we shall see.

Death I make, singing
Hey-yeh! Hey-yeh! Hey-yeh! Hey-yeh!
Bones I hack, singing
Hey-yeh! Hey-yeh! Hey-yeh! Hey-yeh!
Death I make, singing
Hey-yeh! Hey-yeh! Hey-yeh! Hey-yeh!

The great repetitive rhythm is heard in the Omaha's *Introduction of the Child to the Universe at Birth.*

Ho! Ye Sun, Moon, Stars, all that move in the heavens,
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth that it may reach the brow of the first hill!

Ho! Ye Winds, Clouds, Rain, Mist, all ye that move in the air,
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the second hill!

Ho! Ye Hills, Valleys, Rivers, Lakes, Trees, Grasses, all ye of the earth,
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the third hill!

Ho! Ye birds, great and small, that fly in the air,
Ho! Ye animals, great and small, that dwell in the forest,
Ho! Ye insects that creep among the grasses and burrow in the ground—
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth that it may reach the brow of the fourth hill!

Ho! all ye of the heavens, all ye of the air, all ye of the earth:
I bid you all to hear me!
Into your midst has come a new life.
Consent ye, consent ye all I implore!
Make its path smooth—then shall it travel beyond the four hills!

For these and other illustrations of the great repetitive rhythms see George W. Cronyn's *The Path on the Rainbow*.

Not alone in the verse of primitive peoples do we note the power of the great rhythms. Indeed, we feel it in many of our sacred songs, as in refrains, thus: First verse, chorus; second verse, chorus; third verse, chorus; fourth verse, chorus. The one hundred thirty-sixth Psalm, the National Hymn of the Wilderness, owes its grandeur to repetition. Study the effects of the refrain upon yourself if you would know its greater power upon children and primitive peoples. Whitcomb Riley's refrains ring in our ears. But yesterday the refrain in William Herbert Carruth's "Her bright smile haunts me still—thirty years after"—disturbed me at my work. Over and over it sang itself with cumulative power. And so may we not conclude that of all literary devices whose aim is to give instinctive emotional thrill in song and story the surest is repetitive rhythm.

4. The Rhymed Verse

In fairy tales old and new, rhymes produce certain magical effects. This use of verse may have helped to make "Cinderella" ("The Cinder-maid") the best known fairy tale in the world. See Joseph Jacobs' notes on "Cinder-maid" in his *Europa's Fairy Tales.* First the Cinder-maid uses verse as she sits by her mother's grave beneath the hazel tree. She weeps and cries out,

> "Tree o' mine, O tree o' me,
> With my tears I've watered thee;
> Make me a lady fair to see,
> Dress me as splendid as can be."

At once the talking bird in the tree chirps in rhymed verse,

> "Cinder-maid, Cinder-maid, shake the tree,
> Open the first nut that you see."

Cinderella shakes the tree and gets results. As she drives away in her coach the little bird calls this warning:

> "Be home, be home ere mid o' night
> Or else again you'll be a fright."

When the guards try to overtake Cinderella as she speeds homeward she calls out this magic formula:

> "Mist behind and light before,
> Guide me to my father's door."

Of course the guards fail to penetrate this magic mist and the Cinder-maid reaches home in safety.

Maud Lindsay uses verse most effectively in "Little Gray Pony."

Verse by its contrast attracts attention; and more than that it casts a spell over young and old. To poetic rhythm is added rhyme. This rare combination appeals to certain instincts and causes unaccountable feelings of awe and mystery. Among the American Indians, Mary Austin tells us, "Magic was sung and songs have magic power." Manitous and magicians, fairies, witches, and other supermen speak their incantations in verse. Verse was the language of magic. It is significant to the story-teller that the deep mental responses to rhymed verse in the story give it life-likeness, heighten suspense, and fuse the group of listeners into a unit.

5. *The Simile and the Metaphor*

These figures of speech are literary devices that show a similarity between unlike objects having a common factor. *He is like a lion,* illustrates the simile, in which the comparison is expressed. *He is a lion* illustrates the metaphor in which the comparison is implied. Both in verse and prose these figures are dependable devices. They give the joy that comes from seeing a resemblance between two externally unlike things. They imply an insight into the inner realities. More than that they have an apperceptive function: they give the

sweet joy of assimilating the new. In a word, they give us an emotional thrill of the intellectual sort. Again these figures clarify and brighten a tale or a verse; they give it a touch of color and stir the poetic fancy. They give it an æsthetic appeal. They make for insight, for beauty, and they make for brevity, too. These figures help us compress sentences into words. Since compression is one of the narrator's main tasks, he hails the simile and metaphor as his most valued tools. But these are minor uses. A major use of the simile is its use in the parable—in fact the parable is a sustained simile. "The Kingdom of heaven is likened unto a man who sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat and went his way, etc." Again, "The Kingdom of heaven is like a grain of mustard seed which a man took and sowed in his field, etc." Matthew 13: 24-32.

The allegory is a sustained metaphor, as witness the two allegories of Jesus in John 10: 7-10 and 11-16: "I am the door" and again "I am the good shepherd."

Inasmuch then, as the simile and metaphor charm us intellectually and æsthetically; and since they compress many words into few; and because they serve as a structural basis for the parable and allegory, be it resolved that they are the indispensable tools of the narrator.

6. The Pause

This is a matter of voice technique. By the sustained tone and the stop, the teller lets the hearer image an action or actor at a critical moment. He focuses conscious mind while semi-conscious mind leaps forward to the outcome. This heightens curiosity and tightens the grip of suspense. Miss Keyes says: "Mastery of pause is important. He (the teller) should pause to make clear not only the divisions of single sentences, but of the whole story, its setting, action, resolution, and close. He should use it also to set off for dramatic emphasis or emotional effect significant or climactic circumstances, persons, or details of action." Miss Shedlock uses the pause not for emphasis, but as a means of suddenly pulling up the attention of the audience. She further says, "I have tried this simple art of pausing with every kind of audience, and I have very rarely known it to fail." As a concrete example she quotes from Andersen's *Princess and the Pea.* The King goes to open the door. "And then the King went to the door, and at the door there stood (pause)—a real Princess."

In my own story programs I use the dramatic pause to heighten suspense. In "The Magic Doll" found in Partridge's *Glooscap the Great Chief,* Noogykacy trails the wicked

servant who has stolen his wife and wigwam. I tell it in this wise: "Noogykacy, led by his magic arrow followed them. On through forests, over mountains, across rivers he went till he came to a great lake. In the lake was an island; on the island a forest. Shading his eyes Noogykacy looked across the water and saw—(pause)—under a great fir tree—(pause)—his wigwam. At night he swam to the island. Softly as a panther might creep went Noogykacy. He reached the wigwam. All was still. He parted the doorway and looked in. On the ground—(pause)—before him, lay—(pause)—the sleeping Indian." I use the sustained gesture to supplement the pause. The effect is electric.

Mark Twain has the last word to say on the pause in his *How to Tell a Story and other Essays*. He shrewdly observes: "The pause is an exceedingly important feature in any kind of story, and a frequently recurring feature, too. It is a dainty thing and delicate, and, also uncertain and treacherous; for it must be exactly the right length—no more and no less or it fails of its purpose and makes trouble. If the pause is too short the impressive point is passed and if too long the audience have had time to divine that a surprise is intended—and then you can't surprise them of course. On the platform I used to tell a negro ghost story called *The Golden Arm*

and it was told in this fashion. You can practice it yourself—and mind you look out for the pause and get it right."

Then follows *The Golden Arm.*

In review let us name over the narrator's best tricks, his surest artifices, his most cunning devices. I count them to be *the frame, the foregleam, the repeated rhythm, the rhymed verse, the simile and metaphor,* and *the pause.*

QUESTIONS AND EXERCISES

1. State clearly three uses of the frame. Construct three different types of frame.

2. What is the purpose of the foregleam? Give several examples from literature. How does the foregleam differ from the frame?

3. Why does rhythm have such a universal appeal? Why do children love the repetitive stories?

4. What uses are made of the rhymed verse in wonder tales? Give examples.

5. What values have the simile and metaphor in literature?

6. In "suspense" what is the mental state of the hearer? How does the pause heighten suspense?

CHAPTER X

Re-expression of the Story by the Children

"Imitation of means of accomplishment is an intelligent act. It involves close observation and judicious selection of what will enable one to do better something which he already is trying to do. Used for a purpose, the imitative instinct may, like any other instinct, become a factor in the development of effective action." —John Dewey.

Children respond unconsciously to story impressions by changed behavior, because the attitudes and interests aroused by the story are dynamic. Since every state of consciousness tends to work itself out in muscular action; and since children have powerful dramatic and imitative tendencies, good stories tend to lead to good conduct, and bad stories to bad conduct. But these unconscious imitations, important as they are, will not be discussed here. Instead we shall consider the conscious imitative reactions of the children in the various forms of *re-expression,* under the guidance of parents and teachers.

Educational Aims of Re-expression

After the story is told come the delights of re-expression. We justify the expenditure of time and effort in getting this imitative re-

sponses to the story by stating the following purposes of *re-expression*: to make the tale a real experience by the reconstructive activity of imagination; to fix it in visual, auditory, and motor memory for future use; to develop artistic self-expression in speech and action; to develop a socialized consciousness that will lead to co-operation or team work; and to give that instinctive joy which accompanies play and conscious imitation. To use the words of Froebel, story re-expression is one method of "fostering the impulse to creative activity," for rational imitation leads to original creation.

Modes of Re-expression: Picturing the Story

After the story is told in the primary grades of the public schools and the Bible schools, the children are permitted to *picture the story* in various ways. Some teachers have the children model the characters in clay; others have the children cut out the characters, settings, and incidents from paper of different colors; others again have the children draw the characters in action arranged in sequence. Miss F., a successful primary teacher in Kansas City, in teaching the story of Hiawatha to second grade children, uses this last mode of re-expression. She has Hiawatha, Nokomis, the wigwam of Nokomis, and many other characters and subjects drawn and colored by the

children. Needless to say, this makes the story real and unforgetable through the agency of picture making.

So, though the media of such simple graphic arts as modeling, cutting, drawing and coloring, the primary child's reaction to the story is objectified, and his power of expression developed in a delightful way.

Re-telling the Story

When the children are required to re-tell the story, a more complete re-expression is secured. This tests the children's grasp of the significant actions and sequences, as well as gives them the joy of re-creating or creating in imagery the story as they relate it. Often in the glow of the re-telling even the backward and timid ones lose their self-consciousness and surprise their fellows, their teachers, and themselves by their spontaneity.

Then after the story has been retold, criticised by the children, and retold several times more, they are expected to write the story. This tests and teaches the children. It reveals and exercises the children's re-constructive power, and trains them in the mechanics of spelling, punctuation and sentence structure. Indeed, teachers of English say that it motivates the use of the marks of interrogation, quotation, and exclamation as nothing else will. For the first time, perhaps, the uninter-

ested pupil will feel the need of marks which show that the exact words of the grandmother, or of the wolf, or of Little Red Riding Hood are being used.

As a variation in this exercise, it is well to have the children recast a story by changing the person of the teller from the third to the first or *vice versa*. They may begin with such simple folk tales as "The Old Woman and her Pig" letting the Old Woman tell her story; or "The Three Billy Goats Gruff" letting the Little Billy Goat Gruff be the narrator.

Acting the Story

One of the most valuable modes of re-expression is dramatization. This is, perhaps, the form of expression earliest to develop in the race, and it is certainly a form that appeals both to the dramatic and instinctive tendencies of children.

"Primitive man and the child," says Sarah E. Simons, "are essentially dramatic. Experiences in the life of the race are acted out by the bard as he sings of the deeds of the great man of the tribe, or by the braves as they circle in the war dance round the camp fire. Just so the child by gesture and look and pose acts out his own experiences."

Not all stories are told for the purpose of re-expression by any of the different modes. The children should not always be in the men-

tal attitude of mere receptacles to be emptied again, the outflow to be carefully weighed, measured and graded. Indeed, when a tale is first told the children should not know that it is to be reproduced. But the suitable story should be told by the teacher, reproduced by the children until they know it thoroughly, and then it should be lived by them in dramatic action.

The two psychological bases of creative action are (1) the dramatic tendency which is probably a compound of the imitation instinct and the play instinct and (2) the dynamic tendency. From earliest years children are natural actors. Untaught, they mimic sounds and movements. The exercise of these native tendencies is joy-giving. Indeed all self-expression gives an emotional glow, like the joy of a new discovery. The discovery of one's power to execute unlearned actions is satisfying.

Purposes of Dramatization

Dramatization as used here includes the production and the presentation of the drama. With children in the schools it will mean more specifically the recasting of stories in dramatic form, and the acting of stories.

Concerning the educational value of dramatization, Miss Sarah E. Simons says with emphasis, "In its power to rouse interest, to

stir the imagination, to create illusion, to induce appreciation of a masterpiece and thus to quicken a love for literature, dramatization has no equal."

This dramatization has three aims: (1) to aid in teaching literature; (2) to give skill in entertaining an audience; (3) to develop desirable character traits. All of these purposes are praise-worthy, but in the educational story-acting, the paramount aim is the perfecting of concepts and judgments, and the developing of interests and ideals that make for finer and greater character. Through dramatics, then, the parent and teacher will expect mainly to give the children poise, spontaneity, initiative, and moral guidance. W. W. Charters says: "From the earliest times the drama has been used a a vehicle for moral instruction." Not to develop actors merely, but men and women—this is our main purpose.

Pennell and Cusack have yet another use for story-acting. They say, "Dramatization should follow the reading of a story rather than precede it, as it furnishes one of the best motives for silent reading and check-up of silent reading."

We should not undervalue dramatization as a teaching tool in history, geography, and literature. Every high school teacher should be a master of impromptu dramatization, or at least of pantomime. By these arts he

can bring to life a Balder, make tangible a Moor's Legacy, or re-enact the ancient quarrel between a Brutus and a Cassius. In his *Fundamentals of Child Study* (page 166), Dr. Edwin A. Kirkpatrick gives testimony to the value of *Dramatic Imitation* in these words: "What a change would result if this dramatic power and tendency to imitation could be more frequently, sensibly, and effectually utilized in the kindergarten and schools. In its very nature dramatic imitation is spontaneous and original; hence any attempt at systematic control of it must, in the nature of the case, almost inevitably prove artificial and ineffective. The wise teacher merely stirs the imagination, supplies the material for dramatic representation, and gives occasional suggestions as they are needed."

Modes of Dramatization

The kinds of dramatization, viewed from the teacher's angle, may be called the impromptu, the educational, and the formal. In *formal* play-acting the drama is memorized and acted for the instruction or entertainment of spectators. Here interpretation and dramatic expression only are exercised. In the educational type, dramatization must precede the acting. A narrative must be interpreted, recast into a drama, then expressed in action. Elizabeth Erwin Miller in *The Dramatization*

of Bible Stories, lays down some practical rules which her experience with a children's dramatic club in Chicago has found useful. They are as follows:

1. Select a story with care; then adapt it for telling.
2. Tell the story, emphasizing the essential parts.
3. Let the children divide the story into pictures or scenes.
4. Have a discussion of what should take place in each scene.
5. Let volunteers from among the children act but one scene as they think it should be done, using their own words.
6. Develop criticism by the other children with suggestion for improvement.
7. Have a second acting of the scene for improvement.
8. Let each of the other scenes be worked out in the same manner.
9. See that every child has the chance to try out many parts.
10. Play the story through many times. Change it often according to the criticism until the children recognize the result as a product of their best effort.
11. With the help of the children change the words into Biblical form.
12. Let the group assign definite parts to be learned for the final performance.

It will be noted that this type of acting gives exercise for a variety of instincts and stirs the emotions as well as the constructive imagination. It is educational in the highest degree in that it develops the individuality of the children.

In the appendix of Mr. Percival Chubb's *Festivals and Plays,* we find the following method of work for a fourth grade class with the story, "The Pied Piper of Hamelin." Summary:

1. The poem *was read* to the children, and a former dramatization discussed.
2. A period was devoted to discussing possibilities for a second production.
3. The poem was read by the children.
4. Portions of the poem were memorized by different children. Members of the cast were selected by the class.
5. Rehearsals. As far as possible the criticisms of the actors were drawn from the children.

A third and simpler type of story-acting, usable in the school and home is the informal or impromptu type. The writer has used it frequently as follows: First, I select a story with reference to its dramatic possibilities, action, dialogue, vividness of scenes, and logical sequence. Then I tell the story, and secure responses in the form of several re-tellings by the children.

After it is mastered, I call for volunteers for the different roles. The children respond eagerly. Then with very little suggestion from me they play the different scenes, crudely at first but creditably. Criticism will follow and another cast of characters will present it a second and perhaps a third time with increasing improvement.

Closely allied to dramatization is story-acting by pantomime. This type of re-expression is being used widely in teaching primary reading. It is useful in teaching literature.

Suggestions

1. Use few stage accessories. Costumes are rarely necessary. The familiar objects of the schoolroom are transformed into the various stage properties by use of the dramatic imagination.

2. Use as many of the children as possible, and in as many different roles. If there are few characters in the story, as, for example, in *The Three Billy Goats Gruff*, use the surplus children as tall grass, or trees, or supports for the covered bridge.

3. Use as many of the children's criticisms as possible, for they represent the different interpretations and modes of expression. Any particular criticism is justified by its being put into successful operation by the critic.

4. Let the teacher keep on the side lines as

much as possible in the capacity of an inconspicuous director.

See Chapter XI for use of story-acting in primary reading, and Chapter XIII for its use in character education.

The following is an adaptation of the first cycle of the Story of Moses used for extemporaneous dramatization by the author.

The Pharaoh Fails

I. Pharaoh Makes a Decree

Joseph had been dead three hundred years but his people had multiplied and grown exceeding mighty in the land of Egypt.

Now there arose a new Pharaoh over Egypt who knew not Joseph. He said to his people, "Look, these foreigners, these Hebrews are too many and too mighty for us. They are dangerous. Set task-masters over them and afflict them with burdens." So the task-masters made their lives bitter with hard service in mortar and brick. But the more they were crushed the more they multiplied.

Then the cruel Pharaoh was vexed and he said to all his people, "Every boy baby that is born ye shall cast into the river, and every girl baby ye shall save alive."

II. Jochebed Hides her Boy Baby

(1) Now there was born to a man of the house of Levi a son. And when the mother

Jochebed saw he was a beautiful child she hid him for three months. Soldiers patrolled the streets, but none heard a cry from that house. When they marched past, Jochebed's heart must have beaten wildly.

(2) Then, when the wonderful mother could hide him no longer she made a basket out of the tall, tough papyrus reeds that grew in the river near by. Then she daubed it with pitch and made it waterproof; and she made a lid to cover it.

(3) When nobody was looking, perhaps at night, the mother, Jochebed, and the baby's big sister, Miriam, put the baby into the basket-boat, carried it to the river and laid it gently in the tall rushes by the river's brink. The tall papyrus reeds swayed gently overhead, and Miriam watched to know what would become of the precious little brother.

III. The Princess Finds the Baby

(1) Not long after, the daughter of Pharaoh came down with her maidens to bathe in the sacred river. She saw the basket among the rushes and said to one of her hand-maids, "Go and fetch that floating basket to me." She opened the basket, she saw the baby, and behold the baby cried. And the cry touched the heart of the Princess. She knew at once that this was a boy baby whom her cruel father, the Pharaoh, had condemned to die. She said,

"This is one of the Hebrews' children." Then Miriam came up and asked, "Shall I go and get you a Hebrew nurse?" Pharaoh's daughter said, "Go," and Miriam brought the baby's own mother. The Princess said, "Take this child away and nurse it for me and I will pay you good wages." So Jochebed took her own baby home and nursed it for love and money; and the child grew.

IV. The Princess Adopts the Baby

At last the mother brought him to the Princess. The Princess adopted him and he became her son and lived in the palace as a prince. In naming him the Princess said, "I shall name him Mosheh because I *drew* him out of the water."

Moses grew up and lived for forty years as a prince in Pharaoh's house. He became learned in all the wisdom of Egypt, a man mighty in words and in works. And so it befell that Pharaoh not only failed to destroy Moses but instead reared him as his grandson. All this came to pass because Jehovah was with Moses.

In dramatizing and acting this story the children will see the need of the following scenes:

Scene 1. Place: Pharaoh's Court. Characters: Pharaoh, and his officers.

Scene 2. Place: The Brick Yards. Characters: Task-masters and Hebrew slaves.

Scene 3. Place: Jochebed's home. Characters: Jochebed, Miriam, Moses, and soldiers.

Scene 4. Place: The river side at night. Characters: Jochebed, Miriam, Moses.

Scene 5. Place: The river side next day. Characters: The Princess, her maids, Miriam, Moses, and Jochebed.

Scene 6. Place: The Princess' Palace. Characters: The Princess, Moses, his teachers, and Pharaoh.

Stories Good for Dramatizing and Acting

The Little Red Hen, The Lark and Her Young, The Gingerbread Boy, The Travels of a Fox, The Three Cakes, Coyote the Firebringer, The Half Chick, Silver Locks and the Three Bears, The Three Little Pigs, Cinderella, The Pig Brother, The Three Billy Goats Gruff, Sleeping Beauty, King of the Golden River, Pharaoh's Adopted Grandson, Joseph the Dreamer, David and Goliath, The Bringing of Rebecca, and Chaucer's The Pardoner's Tale. These are a few of the stories easy to re-express in pantomime or in dramatization.

In conclusion let us listen to the voice of an eminent advocate of the value of joy in

dramatization, Mr. Percival Chubb: "What we have failed to recognize adequately in our education is just this educative power of joy—childish exuberance, childish make-believe, and childish delight in pomp and ceremony. And what we lack in our schools we lack also in our life—the joy of refined and edifying leisure activities; such as was expressed in the folk festivals of the past, through folk song, folk dance, folk drama, and folk ritual."

QUESTIONS AND EXERCISES

1. No emotion is possible without muscles. Is this true or false or conditionally true? State your authority.

2. What are the best modes of re-expressing a story for children of the first grade? Fourth grade? Eighth grade?

3. What are the educational aims in re-expression?

4. What are the specific values obtained from dramatization?

5. Name the uses that can profitably be made of re-expression in the high school.

6. Take some familiar household tale such as "The Half Chick" and recast it into the dramatic form.

7. What mental activities did you bring into use in this work of recasting?

8. Try this experiment: (1) Tell the story. (2) Have it reproduced by one or more children. (3) Review the exact words of the speakers. (4) Assign the cast. (5) Act the story extemporaneously.

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CHAPTER XI

The Story as First Aid in Primary Reading

"Reading is both the most important and the most troublesome subject in the elementary school curriculum."—Arthur I. Gates.

"The Story Method is a content method, and meaning dominates the teaching. Oral thought-expression comes first through the telling of the story and through dramatization. . . . *Interest* is the key to the situation; and interest in the story is the controlling *motive* for his (the child's) learning to read."

—Ida Coe and Alice J. Christie.

Methods of Yesterday

The modern primary teacher is an explorer and experimenter. Mind, methods, and materials are her fields of research and experiment. She has invented and tested the various methods known as the "A B C" method, the "Word" method, the "Phonetic" method, the "Sentence" method. Each has certain merits to recommend it and protagonists to defend it, but no one method has been found all-sufficient. Recently, such educational experts as Buswell, Gray and Gates have attacked the problems of primary reading in a scientific way.

The primary reading books of yesterday were dull, lifeless, and inane. The new books

are interesting and beautifully illustrated. They are "story" method readers. The story method is based on the assumption that story interest is the best and surest motive to secure effort in learning to read. Furthermore, it is based on the conviction that, in the past, the unit of thought was too small. The letter, the word, the elementary sound, or even the sentence is too small and too unrelated to hold the interest of the child.

Story Content

The natural unit is the story-unit. Today, the primary teacher takes the story as a whole, as a unit of impression. Later, the story is analyzed into thought groups and sentences, and finally into word groups and sight words. Large use of dramatization is made in the story method. Publishers of text books are quick to sense public needs. Realizing the demand for books whose content and method were based upon the story and the picture, they have given us a new creation in the way of school readers. Stories from race literature, properly selected and graded, have been utilized. The various types of folk-rhymes and folk-tales have been found most suitable for the primary readers. Nursery rhymes, household tales, fables, fairy tales, and myths are followed by legends and biographical tales.

Along with the tales of far away and long ago, another type of story is used: the child-experience-story of the here and now. Babies and dolls, father, mother, sister, and brother; pussy cats and puppies, chicks and ducklings make up the story characters. Incidentally and gradually, information on subjects in the larger world are introduced in a natural and interesting way.

More than that, our new school readers are so beautifully illustrated by some of our best artists that if Comenius, father of the illustrated text book, were to visit a primary school he would not recognize his own children. He would see pictures that both illuminate the text book, and give first lessons in art appreciation.

The Story in the Curriculum

Supervisors of reading are awake to the supreme importance of content in school readers. No longer will they tolerate the primer or other reader in which the lessons are made up of unrelated sentences that read as well from the bottom up as from the top down. "Sentence-hash" is now taboo.

As an instance of this new point of view, we notice that the elementary Course of Study in English for the Kansas City Public Schools for 1922 makes great use of the story in reading, literature, and language. This course em-

bodies the ideas of six hundred kindergarten and primary teachers. The teachers' suggestions were collected and organized by the Central Committee consisting of Miss Mary E. Pennell, Assistant Superintendent; Miss Alice M. Cusack, Kindergarten-Primary Director; and Miss Emma Serl, Teacher of Primary Methods of the Kansas City Teachers' College.

The following are the minimum requirements as regards stories. Kindergarten: Stories for listening, twenty; for reproducing, four; First Grade: For listening, sixteen; for reproducing, six; for dramatization, six. Second grade: For listening, twelve, for reproducing, eight; for dramatizing, eight. Third grade: For listening, eight; for reproducing, six; for dramatizing, six.

Reproducing and dramatizing stories continue through the remaining elementary school grades.

Supplementary Reading Materials in the Home

For many years supplementary readers have been used in city schools. This should be a common practice in village and rural schools. Every primary teacher should have several sets. If parents can afford it and they can, they should buy one or more sets of readers different from those used in the school. The

writer used several such sets with his own children, with the result that reading at once became a pleasure. Moreover, it gave a sense of power and independence that enabled them to explore new literary fields.

Typical Primary Readers of the Twentieth Century

A survey of the new readers will reveal the fact that the story is a first aid, indeed, to the teacher of primary reading. Let us examine a few sets of modern school readers and catch the spirit and the method of their procedure.

1. Story Hour Readers

In the manual, the authors state clearly that the series is based on the story method, including story-telling and story-acting.

The rhymes first used with the beginners are "Little Bo Peep," "Little Jack Horner," "Old Mother Hubbard," and "Little Boy Blue." Later come the household tales: "The Old Woman and Her Pig," "The Three Little Pigs," "The Clever Jackal," and "The Three Billy Goats Gruff." These are followed later by fairy tales, fables, and myths. Story-telling and dramatization are the two important devices in this method.

2. The Pathway to Reading

Story Friends

The primary pupil fares forth with Billy

Boy, who goes to seek his fortune. They meet Black Dog, Pussy Cat, Red Rooster, Brown Hen, White Duck, and other animal friends and travel together to a beautiful house where they live together happily.

Story-Telling

Concerning the place of story telling, the teachers' manual says: "The telling of stories by both teacher and pupils should be regarded as an essential part of the work to be done in a first-grade reading course. Telling stories is a good way to cultivate a desire to read; pupils learn that interesting stories are to be found in books and may be enjoyed by those who can read."

3. Literary Readers

These readers are based upon the story method, including story-acting. The authors assert that dramatization will help in visualizing, in giving clearer mental images, and in arousing interest. These aims are certainly praiseworthy. The authors further hold that dramatization has certain specific values in reading, as indicated by the following:

"Dramatization forms an important part in the method suggested. Children are expected to act out the stories and rhymes. This not only affords variety and an opportunity for motor activity, but it gives the story a sense

of reality, makes the children feel that they are a part of it, and develops freedom and naturalness in the reading that follows." Some rhymes used are these: "Simple Simon," "The Queen of Hearts," "The Old Woman Who Lives in a Shoe," "Little Bo Peep," "Jack and Jill," and "Three Little Kittens."

In Book Two the following fables and household tales are to be dramatized and acted as a part of the reading: "The Fox and the Grapes," "The Lark and her Nest," "The Wind and the Sun," "The Town Mouse and the Country Mouse," "Tom Tit Tot," "The Honest Woodcutter," "The Camel and the Jackal," and "Little Scar-face."

Story-telling and story-acting continue through Book Three.

4. The Reading-Literature Readers

The authors suggest telling the story so that each child has the thread of interest; reproducing the story by telling it, and by dramatizing it; reading the sentences from the board; and by drilling on phonics.

As to the value of story-acting as an aid to teaching reading even in the middle grades, note the following declarations: "Dramatization should be begun early in the development of the new story. It aids the pupils in getting the setting of the story, vitalizes the thought, and gives opportunity for self-activity and

self-expression. The child lives the thought through its dramatization, and later, when he reads it his expression will likely be better because of his experience."

In these words the authors caution the novice: "Too much emphasis cannot be placed upon the manner of dramatization. The inexperienced teacher often errs in giving too much direction for it. Bear in mind these facts: tell your story clearly, picture vividly the images you wish the pupils to get, and question in such sequence as to secure continuity of thought in the reproduction."

The first stories used are "The Old Woman and Her Pig," "The Boy and the Goat," "The Pancake," and "Chicken Little."

5. *The Winston Readers*

This is another story method which the directors of young children should examine.

The following is a summary of the *Plan of Work* showing steps to be taken:

Build up a background of the story from the child's experience.

Tell the story simply and directly, and if necessary re-tell it.

Ask questions about the story.

Have the children re-tell the story.

Let the children play the story, the teacher keeping her ideas in the background.

Let the children read the story from the blackboard.

Let the children read the story from the book.

The materials in the Primer are such well known household tales as "The Little Red Hen," "The Boy and the Goat," "The Wee Wee Woman," "The Gingerbread Boy," and a half-dozen others.

6. The Elson-Runkel Readers

The authors justify their method by the following declarations: "The Elson-Runkel method is based on the belief that interesting content is the most important factor in learning to read; that the keynote of interest is the story-plot; and that the child's delight in the oral story should be utilized in the very first steps of reading."

Some aids to comprehension are: a vital story content, including well chosen tales, old and new; the story told with a background of familiarity; the pictures that make the story-action vivid; and the dramatization by making it real to the child.

7. The Boys' and Girls' Readers

In this series the story is an important part of the reading matter, and dramatization an outstanding feature. Concerning the method, the author of these readers uses these words:

"Dramatization is a Good Fairy that waves a wand of interest over prosy school work and thus transforms it. Children love to impersonate. Let them work out a little play themselves, as much as possible. Don't inflict it on them. Stay in the background and guide them in self-expression. Self-activity is better than activity imposed by the teacher. A crude little play is worth more in developing the children, if they do it themselves, than is a polished play dictated by the teacher, who thus gets the benefit of composing the dramatization."

A few of the stories recommended for dramatization are these: "Ali Cogia and his Jar of Olives," "The Brahman, the Tiger, and the Six Judges," "Br'er Fox's Two Big Dinners," "The Stream that Ran Away," "Story of David," "Loki's Children," "The Foolish Brahman," "The Last Lesson," "Sir Percivale the Boy Knight," and "Where Love is there God is also."

From this survey we conclude that, in the estimation of expert teachers and writers of text-books, the story is a marvelous mode of motivating the reading lesson.

QUESTIONS AND EXERCISES

1. What is meant by a motivating device? Give examples.

2. What are the objections to the "A B C" method of teaching reading?

3. Why has the story method displaced other methods in primary reading?

4. In what ways do the primary readers of to-day differ from those of fifty years ago?

5. Make a list of the alleged values of dramatization as an aid to primary reading.

6. Are these claims valid? If so, why? If not, why?

7. Why should children have access to supplementary readers?

8. The ability to tell a story well is of what value to a parent? A teacher? A librarian? A Sunday School teacher? A club sponsor?

9. What contribution did Comenius make to the science of education?

10. Name five illustrators who have enhanced the value of children's books.

11. Show that story-telling stimulates a child's desire and love for reading.

12. Are the Kansas City minimum requirements as regards stories in reading, literature, and language too high? If so, why? If not, why?

SELECTED LIST OF BOOKS FOR MOTHERS, TEACHERS, AND STUDENTS OF STORY-TELLING

Twentieth Century Readers of Merit

Bobbs-Merrill (Primer, 1, 2, 3, 4, 5, 6, 7, 8 Readers) Bobbs-Merrill

Bolenius (Primer, 1, 2, 3, 4, 5, 6)—Houghton

Child Library Readers (Primer, 1, 2, 3, 4, 5, 6, 7, 8) —Scott

Child's Own Way Series (Primer, 1, 2, 3)—Wheeler

Child's Story Readers (Primer 1, 2, 3)—Lyons

Elson-Runkel Readers (Primer, 1, 2, 3, 4, 5, 6, 7, 8) —Scott

Everyday Classics (Primer 1 2, 3, 4, 5, 6, 7, 8)—American
Good Reading (Primer, 1, 2, 3, 4, 5, 6)—Scribner
Learn to Study Readers (First Lessons, 1, 2, 3, 4, 5—Silent)—Ginn
Lincoln Readers (Primer, 1, 2, 3, 4, 5, 6, 7)—Laurel
Literary Readers (Primer, 1, 2, 3, 4, 5, 6, 7, 8)—Ginn
Modern School (Primer, 1, 2, 3, 4, 5, 6)—Harr Wagner
Newson Readers (Primer 1, 2, 3)—Newson
Pathway to Reading (Primer 1, 2, 3, 4, 5, 6)—Silver
Reading-Literature Readers (Primer, 1, 2, 3, 4, 5, 6, 7, 8)—Row
Silent Readers (Books 4, 5, 6, 7)—Winston
Stone's Silent Reading (Books 1, 2, 3, 4, 5, 6)—Houghton
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CHAPTER XII

The Story in the Junior High School

"In Books lies the soul of the whole Past Time. . . . All that Mankind has done, thought, gained, or been; it is lying as in magic preservation in the pages of Books."—Carlyle.

Educational story-telling has, until recently, been used chiefly in the primary and intermediate grades. Does the pupil lose interest in tales and stories as soon as he enters the junior high school? Does the oral story appeal to him less than formerly?

The author takes the negative side of this question and makes bold to assert that the story—either read or told—is a most effective teaching tool in the junior high school. This appraisal is based on his own experience and the experience of others.

The Story in Inter-Curricular Activities

In junior high school life, clubs and societies serve a most useful purpose in enabling pupils to follow the trends of interest. Among the many clubs organized in such schools as the Holmes Junior High School in Philadelphia and others, we find that the story hour club, the mythology club, the folk-lore club,

the astronomy club, and the success club are organized. Here, the practice of story-telling and the materials of story-telling are used. The art of oral narration, the myths of the ancient world, the mythical origins of the constellations and their relations to modern literature, art, and music, the types of folk-lore, the biographical sketches of men and women pre-eminent in their respective fields of work are studied.

These club activities aim to guide pupils to life work; to assist in choosing future courses; and to give pupils cultural backgrounds and broadening experiences.

The Story Hour Club has these specific aims: (1) To lay the foundation of literary taste in children by acquainting them with stories of high type, stories full of appeal to the child heart, yet cast in a form which has real literary merit. (2) To give training in effective delivery of a short story. (3) To cultivate a feeling of comradeship. (4) To inculcate the moral obligation of service. For a full statement of inter-curricular activities see Thomas-Tindal's *Junior High School Life,* Page 204.

The Story in Personality Training

Many courses in education for character are being worked out in the public schools. Such a course, given in the schools of Bedford, In-

diana, makes constant use of story material. For example, Mary R. S. Andrews' story, "A Perfect Tribute" is used in the seventh grade as subject matter for teaching loyalty; Edward E. Hale's "A Man Without a Country" for teaching patriotism; the incident of the pound of tea, etc., in Lincoln's life to teach honesty; "The Good Samaritan" to teach service; and Stevenson's "A Good Play" to teach sportsmanship. The eighth and ninth grades have story and other material to be used in engendering the moral and spiritual qualities of personality.

Subject matter and procedure are definitely outlined for teaching (1) industry, (2) courtesy, (3) usefulness, (4) obedience, (5) service, (6) loyalty, (7) patriotism, (8) honesty, (9) sportsmanship and self-control in a nine weeks' course in the 7-B grade, and again in the 7-A grade, the 8-B, and the 8-A. In grade 9, these ten topics are given in connection with social science: (1) What is moral education? (2) One's duty to one's self. (3) Home and morals. (4) Play and work. (5) School days. (6) Street, store and business. (7) Pleasure and amusement. (8) The moral citizen. (9) The attainment of the ideal. (10) The great life forces.

In this year of work twelve reference books are used in which story material plays an important part.

The Annual Report of Public Schools of Elgin, Illinois, for 1926-1927 gives the Elgin plan of character education in grades one to eight, and in the high school. Under the general heads of Morals, Manners, Respect for Property, Safety, Thrift, and Patriotism an excellent course is offered in social ethics. Story-telling, and story material, especially biographical tales, are extensively used if one may judge by their bibliography. In many high schools, the home room period is used as a time for promoting growth in personal and social virtues.

The Story in the Curriculum

The story method is valuable in teaching American history. "The teacher of history should be skilled in the art of story-telling." This is the dictum of Ralph W. Pringle in his *Methods with Adolescents*. He would have the teacher divide the semester's course into teaching divisions. As an introduction to each natural unit, the teacher should tell the story of the period to the class in brief form, making it as lively and interesting as possible. It is the natural method of obtaining interest, and of giving perspective and sequence, and is in keeping with the spirit of the best history teaching in Europe. Near the close of the work of the period the story should again be told in complete form. In Mr. Pringle's opin-

ion, every history teacher should vitalize his subject by oral narration.

Story-telling and story-acting are rare educational devices in the teaching of language and literature. Resourceful teachers of grammar endow the parts of speech with life by means of dramatizing. With their pupils they construct simple plays in which the noun, pronoun, adjective, etc., are the *dramatis personæ*. When the play is acted each character is placarded. Relations and agreements are shown by concrete means. In a junior high school, the author saw a teacher of grammar use this method of breathing into the part of speech the breath of life. They lived, moved, spoke.

The author used the following successful experiment in a junior high school English class. He told the story of "The Moor's Legacy" as found in Irving's *Alhambra Tales,* before a class of thirty-two eighth-grade children. He told it once only, and then had a rapid re-telling of the tale by the relay method. He had some impromptu acting of a few parts of the story, and then promised to visit the class in a week to witness their dramatization. At the end of the week, they acted it so well without stage accessories that the author invited them to give it in the auditorium before the entire school.

In a ninth grade "failure class" in English the author used narration mainly as a means of helping pupils overcome self-consciousness.

He started the work by telling the simple tale "Why the Bear Has a Stumpy Tail." This was followed for fifteen minutes by practice in re-telling and this by fifteen minutes given to writing a sketch of the story as accurately as possible. The next day, the class brought in the story written in ink and properly punctuated and paragraphed.

It was interesting to note that pupils who ordinarily had difficulty in oral composition would be carried forward by the story interest and forget their timidity. Stories of progressive difficulty were used for several weeks with satisfactory results.

Story-acting, too, which takes pupils out of their real selves into the cast characters will reveal unsuspected abilities in pupils. The trivial successes which these backward ones achieve in re-telling and in story-acting will often spur them on to victory in other assignments.

Story-telling and story-acting engender story appreciation. Now appreciation is a two-sided type of behavior: it includes an appraisal and a satisfaction; a recognition of worth and an aesthetic emotion. Story-telling and story-acting even more than story-reading, make the pupil a participator. They tend to arouse in him the same mental state that produced the story. They endow it with real-

ity, with worth, with sentiment, and make the narrator or actor a vicarious literary creator.

QUESTIONS AND EXERCISES

1. Could biographical tales be used to advantage in a class in vocations? In United States history? In community civics? Justify your answer in each case.
2. A myth told to a class by a teacher who is an effective story-teller is remembered better than the same myth read to the class. True or not true?
3. Is it worth while for a teacher of English to have an "anecdote day" occasionally? Why, or why not?
4. What is an ideal and how is it found?
5. What characters of fiction or of history have contributed to the building of your ideals? At what period of your school life?
6. Is the Junior High School age a time of special importance in character development? Give reasons for your answer.
7. Resolved, that Junior High School teachers are justified in using fifteen minutes per day in some special program of character training. Give arguments on both sides of this proposition.
8. What books in Junior High School literature do you consider most valuable from the viewpoint of literary appreciation? From the viewpoint of desirable modification of character?

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CHAPTER XIII

The Story in Character Education

"Conduct is three-fourths of life."

—Matthew Arnold.

"Stories and songs present ideals in a way that no other agency can approximate."—W. W. Charters.

"Persistent modes of right response to the fundamental life situations through the skillful use of stories, goes far toward determining the character of personality."

—Edwin M. Starbuck.

The Educational Objective

Before one can select the subject matter and method of presentation, one must determine the educational goal. Now, what is the objective of character education?

Assuming the Christian religion as the best sanction and inspiration for moral character and conduct, it would seem that the aim of character education is, *growth in Christian morality that issues in personal and social right-living.* The progress of the race is considered one of its ultimate aims.

The Materials and Methods

While all education is, in a general sense, character education, in a more restricted sense character education includes all those processes

and changes that modify moral and spiritual behavior. Now, the materials that bring about these modifications are many. Example and precept, music and drama, service and worship, all are powerful modifiers of that complex called character.

Many parents and teachers believe that narrative literature, wisely selected and used, is a most valuable type of material in molding personality. In a word, the story-teller and his pack are the forces that we may safely trust to advance the child in the knowledges and loyalties, the appreciations and valuations, the decisions and habits that enrich character and modify conduct.

This high, educational worth of the story is declared by Doctor Partridge in these words: "The story more than anything else can give the breadth of experience, the imaginative grasp of the unseen world, and the moods which are the basis of religion in the child."

The story-that-is-told and the story-that-is-acted are the effective materials and methods of character education.

The Story as a Universal Instrument of Instruction

In one way or another, everybody can use the story tool. The parent in the home, the teacher in the church school, the scoutmaster, or the campfire guardian each in his own way

can read the story or tell it to the child. Moreover, the child who can read can get it from the printed page. Often, the story carries a fact or a truth that molds his character and modifies his trait actions. Changes in traits, appreciations, valuations, and purposes are the more specific modifications of character wrought by the story.

The story form, as a transmitter of knowledge, can be used by everybody and it appeals to everybody. The ancients understood this. Coe reminds us that as soon as the Jewish child was old enough to ask questions about the meaning of family religious observances, the parents told him—not a creed, but a story. It was a story, too, in which he had a part, for it told about his ancestors and their deeds and a covenant between himself and God. Here was true religious education even in the most modern sense, for it was life propagating itself directly and concretely. As far as known, all primitive peoples use it as a means of teaching tribal customs and transmitting tribal legends as we have shown in Chapters I and II.

In the public school, the teacher makes the dead past live again by means of the story. It is a literary telescope that bridges both space and time. It enables her to reach other hemispheres and centuries and to reconstruct the life of Egypt or Babylon, of Greece or Rome. Should not every parent and teacher lay hold

on this universal instrument of instruction for the high purposes of character development?

The story is easily remembered. The mind is a sieve that receives the wheat and the chaff. Sometimes it retains the wheat, and sometimes the chaff. Those experiences, good or bad, are remembered that are suffused with emotion. The story furnishes the emotional glow that gives value to facts, and truths. In the alchemy of mind, emotion transmutes its associates into gold. The base as well as the worthy when given emotional value, are made memorable.

We maintain, then, that the story is the most universal teaching mechanism, for it is accessible, usable, adaptable, and effective.

The Story as a Creator of Moral Attitudes

As a rule, our knowledge is better than our conduct. We suffer from ignorance, but we suffer more from moral deficiency and moral cowardice.

The wise Portia well said, "If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces."

How can we get the children to value, admire, and love the best; to hunger and thirst for noble achievement? And how can we predispose them to abhor and abominate things or actions unworthy, vicious, and vile?

This is the crux of the problem of character education. If evil were always hideous, the problem would be simple. The command, "Abhor that which is evil, cleave to that which is good," is hard to apply by one who lacks knowledge, or desire, or purpose in his quest for the best. What can the story do to develop right attitudes of desire and purpose? During the reading or narration of a well-selected story the reader or listener identifies himself with the most active and heroic character. In his mind's eye he sees himself slaying dragons, rescuing helpless maidens, or doing other venturesome and spectacular deeds. He endures hardship without a murmur, danger without a fear, temptation without a fall. Although he does not realize it, this experience is a subjective dramatic rehearsal. In it, he images action-programs which he will later use in actual crises. Months or years may pass. A situation calling for the fear reaction arises suddenly. Then out of a clear sky (or his subconscious self), a counter emotion emerges. He fears not, for he vaguely feels that he has once fought this fight and won. He has learned vicariously by the experiences of the race, and has fortified himself thereby.

But he plays many story roles. He may be dispenser of justice. If so, his story indignation against cruelty and injustice will help to immunize him against practicing cruelty or

injustice to others. Abhorrence of vile characters in a story is most effective in setting up a reaction of disgust at vile people in everyday life. Enlistment in the cause of righteousness in a story will, later, make easier the enlistment under the leadership of the righteous God. Moreover, it will, later, make more certain his activity in the cause of civic righteousness.

This almost uncanny power of the story in molding attitudes of desire, of aversion, or of purpose, is due to the fact that the story puts the child into a suggestible state, and then drops in a suggestion. Needless to say, the story may be as harmful as helpful. The story that glorifies vicious characters predisposes him to vileness. Hence the need of wholesome stories both in the child's book and in his social group.

The story, then, by furnishing an opportunity for dramatic participation, gives the child valuable ready-made action-programs for moral and other emergencies; it develops appreciation attitudes, aversion attitudes, and purposeful attitudes that issue in moral conduct.

The Story as an Aid to Religious Experience

When the Teacher of Nazareth wished to make his words unforgetable he wisely used a device that had been used by Jewish teachers

for generations, the parabolic method. Instead of explaining the kingdom of God, or describing it, or arguing about it merely, the divine Teacher revealed it by the mechanism of the story in parable and allegory. Decades afterwards, these stories were written by his biographers from memory, sufficient proof of the efficacy of the method.

What better means than the story in creating those religious moods and attitudes that constitute faith in, and dependence upon the heavenly Father! Concepts of God, and intense admiration for him can be established by means of concrete story situations that display the power, wisdom, beauty, mercy, and love of God in his dealings with man. The Bible furnishes a wealth of such story material, not to mention the "living epistles known and read of man." Gladly, proudly, trustingly should children come to know God, and enlist as citizens in his commonwealth. Such children grow into a harmony and unity with Him without having to about-face violently and painfully in the process of conversion. Indeed, Coe makes this declaration: "The constant aim of elementary religious education should be to make conversions unnecessary."

The Sunday School teacher should be an adept in educational story-telling. The stories she tells will put the children into a receptive mood, so that they will want to learn. Facts

and truths from Biblical and other narratives will be like good seed sown in fertile soil, for they are planted in the glow of emotional interest.

Moreover, every person who works with children should study story-telling, both as a means of enlarging his own personality, and of doubling his power to give moral and religious guidance.

Objectifying Consequences of Conduct

Wonderful are the opportunities of parents and teachers! On fancy's wings they can carry children to towering Sinai, or to blue Galilee; to frozen Labrador or to darkest Africa, as they unroll the drama of the past. The children meet the gods of Olympus and the heroes of Asgard only to find that they have feet of clay. In contrast to the King of Kings the pagan gods are powerless. The children fare forth with trusting Abraham as he journeyed he knew not whither; or go with faithful Elieser in the bringing of Rebekah; or watch with Miriam beside the sacred Nile; or feel with Saul the bitter sting of envy when the maidens chant, "Saul hath slain his thousands, but David his ten thousands"; or rejoice with the shepherds who hastened through the darkness to the little town of Bethlehem and found the babe lying in a manger.

The educational story-teller makes saints,

or sinners, or heroes, real to the children. These personages live out their lives of devotion, or wickedness, or heroism as they pass in full view of the listening spectators. As in a motion picture the children see moral sowing and harvesting. In the depth of their souls they learn vicariously that "Whatsoever a man soweth, that shall he also reap." Concretely, vividly, and sometimes with horror, they see consequences as they glimpse the wreckage at the end of the road. Outcomes of conduct are objectified by the story-teller as they cannot be by the user of mere precept or preachment. This teaching by *personification,* as Charters calls it, is an effective indirect method of character education.

Telling Bible Stories

Bible stories, well-selected, graded, and adapted, form the best possible materials for character building. They are concrete, vivid, human gripping. When they are artistically told, they set up stimulations and restraints that make for a robust moral and religious life.

And so, let the heroes of Israel, and the apostles of the early church, and the modern missionary scouts continue to do their mighty work of fertilizing the imaginations of growing Sunday School folk. Daniel, David, and Samson are the boys' favorite heroes. True,

not one was perfect. All were like gold mixed with clay, but the story-teller will make the gold resplendent.

Not only the heroic but the romantic will enthrall the adolescent boy and girl. The stories of Ruth, of Rebekah, and of Esther never grow old. Through story-telling the children should come to see the Bible as a marvelous portrait album. In living colors, it displays sinners and saints, cowards and heroes, patriarchs and prophets, priests and kings. Follies, sublimities, buffooneries, intrigues, sacrifices, loves, courtships, envies, aspirations, all are dressed in human form.

Because of their human interest and their guidance value, Bible stories have no equals as the materials in character education. They are unrivaled in their power to shape ideals of action and achievement.

Pointing Out the Moral in a Story

A word of warning may be repeated for the novice, or for the over-zealous teacher. *Add no moral appendix to your story.*

In the first place, moralizing violates good taste by implying that the hearers are too stupid to see the point. If they are too dull to make the application for themselves, there is little likelihood that they can use it if it is pointed out to them. Pre-supposition of intel-

ligence is the best compliment one can pay to child or adult.

In the second place, it violates good psychology by drawing the children's attention "from the concrete and particular, to the abstract and general." This deductive process fits adults better than children. In the third place, it violates good pedagogy by creating a wrong mental attitude toward the story. The children see that the story has no reality, but is merely a device by which the story-teller attempts to trick them into learning a lesson. They resent this, consciously or subconsciously. Those who think that this is an over-statement will probably agree with W. W. Charters.

Dramatizing Bible Stories

Thirty years or more ago, Madame Mountfort, herself a native of Palestine, introduced a novelty in the way of religious education by means of dramatization. She would go to a city, and spend several days or a week at each church, lecturing on Bible customs, and reproducing Bible scenes. She would costume a group of perhaps twenty of the children and young people of the church, give them a thirty-minute rehearsal, and put on dramatic reconstructions of Bible customs and incidents.

Doubtless this successful work in churches and Chautauquas gave an impetus to Bible

dramatization, if, indeed, it did not originate it in the United States, so that now, courses in Bible dramatics and pageantry are being given in colleges. In many Sunday School classes to-day, the teacher uses the impromptu type of dramatization about as follows: (1) She selects a story that has such dramatic possibilities as dialogue, actions, sequences, and unity, and that is adapted to the children's powers and needs. (2) She tells the story and has it re-told. (3) She assigns the cast and gives a few directions. (4) She starts the play and steps into the background in order to let the dramatic instinct of the children express itself. (5) At the close, she hears criticism, makes a new assignment, and has it acted a second or third time.

This type of story-acting is easy to do and requires no costumes nor other dramatic apparatus. It is truly educational, and if done in the right spirit has great value as a method in character education.

Character Education in the Public Schools

Training for character is now receiving serious attention in the public schools. Committees of the National Education Association reported on Moral Values in Secondary Education in 1917; on Character Education in 1926 and in 1928. New Hampshire, Nebraska, and Utah have excellent state courses of study

in this subject. Notable progress in education for character and conduct is being made in Bedford, Indiana; in Boston, Massachusetts; in Chicago and in Elgin, Illinois; in Kansas City, Kansas; in Los Angeles; in Norfolk, Virginia; and in Birmingham, Alabama. Some of the outcomes sought are courtesy, co-operation, honesty, loyalty, service, self-control, truthfulness, obedience, sportsmanship, and patriotism.

The *program* of character education, according to Millis, should include the following elements: (1) training for bodily health; (2) a school experience stimulating to good citizenship; (3) instruction in the principles of conduct; (4) stimulation of admiration for wholesome personalities in the community, the state, the nation, in history, in literature, in the Bible; inculcation of the love of God and the neighbor.

Stories, especially the biographical tales, are very generally used to build up admiration attitudes. In many states the so-called North Dakota plan of Bible study has been used with satisfaction.

SUGGESTED QUESTIONS AND EXERCISES

1. "Character is the sum-total of tendencies to behavior in social situations." Discuss.

2. What do these terms mean to you: education, training, behavior, traits, attitudes, ideals, morals, religion, vicarious experience?

3. What are the most potent forces in molding high character, and predisposing to noble conduct?

4. Should moral training be based on a prudential sanction, on a religious sanction, or both? Which is the more adequate? Which the more difficult to establish?

5. It has been said, "Man is incurably religious." What is the meaning of this statement? What are the proofs, if any, of its validity?

6. In education for character how do the methods used in the public schools differ from those in the Sunday Schools?

7. What claims are made for the story-telling method in Chapter 2, that are repeated in this chapter?

8. To what extent are these claims validated by your observation and experience? Give specific examples.

9. What conclusions may reasonably be drawn from this chapter as to the value of story-telling and story-acting as an educational tool in character building?

10. What types of story material are best fitted for character education of different ages? Quote your authorities.

11. State specifically the advantages gained in religious education by the use of pageantry and dramatics; advantages in moral education.

12. What are the direct methods of teaching ideals?

13. What are the indirect methods of teaching ideals?

14. Summarize the recent progress and methods used in education for character in the public schools.

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CHAPTER XIV

Primitive Psychology, the Key to Folk-Literature

"God who made the world and all things therein—hath made of one blood all nations of men."—St. Paul.

"There can be no doubt that in the main the mental characteristics of man are the same all over the world."
—Franz Boas.

Antiquity of Man

How old is man? This is the problem of the historian, the geologist, and the anthropologist. Each has contributed something to its solution, but the question is still unanswered. However, a conservative estimate based upon their researches is this: Mankind has been on the earth at least two hundred and forty thousand years. Now, the *historic period,* during which man has left records, is only about six thousand years. If the whole period of man's life on the earth is thought of as *twenty-four hours,* the historic period would be represented by the last *thirty-six minutes.* On the same time-scale, the Christian Era would shrivel to *twelve minutes,* American history since the Revolution to *one minute,* a century to *thirty-six seconds,* and a year to less than a *half second.*

We know little or nothing of prehistoric man because he had no written language, and no tools with which to build enduring monuments. Naked he came into the world and almost naked he left it. His only weapons were tooth and nail, club and rough flint; his only fire the sun. That he companioned with the woolly elephant, the cave bear, and the saber-toothed tiger is known by the fact that he carved their pictures on the walls of caves. In death, their bones were commingled. Men of the old stone age left rough flint weapons, but no alphabets. Doubtless they left a legacy of crude ideas, but what they thought and hoped, what they feared and suffered, must be inferred by a study of recent and present-day savages.

Expressive Signs of Mind

We study the minds of former generations by what they left behind: weapons, pyramids, temples, customs, ceremonies, superstitions, language and lore. For example, we know the mind of the ancient Egyptian by fragments of his literature, and remnants of his architectural works. He believed in gods, and in the immortality of the spirits of men and of animals. The mind of the Norseman is revealed in the wealth of literature he left in the form of myths, fables, fairy tales, hero tales, and legends. Similarly, the mind of a

Shakespeare is known through his mental output, for all writings are in a sense autobiographical, self-revealing. The approach to a study of the mind of ancient savages is made first through their folk-lore, and second through the mentality and the customs of modern savages in America, Africa, and Asia.

Characteristics of the Mental Behavior of the Modern Savage

Uniformity of mental action is a striking characteristic of all savages. Uncivilized Alaskans, Red Indians, Hottentots, Bushmen, and Fuegians have much the same thoughts and emotions. In their culture and in their rationalizing of the universe, they closely resemble the early Aryans. Everywhere, then as now, they have faced a world of mystery and of fear. Such terrifying phenomena as thunder, lightning, tornadoes, as well as the changes of day and night, the seasons, and the movements of the heavenly bodies, threatened them and awed them. Uniformly, all savages demand a rational explanation for these forces and objects. As their theories of the universe explained to their uncritical minds the causes of these effects, and thus brought satisfaction, such theories were passed down from generation to generation. Man is instinctively religious. Belief in a higher power or powers is inescapable, and he ascribes

to these powers the creation and control of the universe. This uniformity of mental action gives rise to parallel myths in widely separated lands. Coyote was the fire-bringer of the Red Indians of the Pacific Northwest; Prometheus was the fire-bringer of the Greeks. In Greece, winds were sent out into the world by the Greek gods, Boreas and Zephyrus; but storms in America were made by Wuchowsen, the wind bird, and in Norway by Niord, who kept the winds in the hollow of his hand and vexed the seas with storms. Jove sent the thunderbolts in Greece, Rimmon in Chaldea, Thor in the Norse lands, and Tootash, the thunder bird, in America.

Uniformity of mental action, then, revealing man a rational and religious being, is a striking characteristic of primitive minds in all lands and times. Both F. Boas and W. I. Thomas reach the conclusion that the mental organization of the different races of man agrees in fundamental points.

Savage Beliefs: Animism

To understand and appreciate primitive literature in the form of myths, fables, fairy tales, and hero tales, one must know the dynamic mental factors that produced them. Such factors are man's first theories and beliefs and fears—his religion, science, and philosophy, all comprehended under the term

animism. The word *animism* is derived from the Latin *anima* meaning life or spirit. Other related words are animal, animate, and animation. Animism is the direct outgrowth of man's interpretation of external things by his own experiences. All savages believe in an animated nature. They believe that beast, tree, and river are alive, that each has a soul, or spirit, like their own—the so-called double. Animism is the soil from which religions have grown. These animistic beliefs or doctrines fall into several groups:

1. Doctrine of Spirits

The universal personalizing tendency of primitive man is seen in his doctrine of spirits. Deities are the highest spirits. They made the earth. They rule the earth, the heavens, and the sea. In some countries these deities were called heaven-spirits; in others, gods and goddesses, and daimons; in yet others, manitous. Some are benevolent, others are malevolent. Man fears these gods and demi-gods, prays to them, tries to secure their favor, or to escape their ill will. For example, see in Chapter IX the Omaha's *Introduction of the Child to the Universe.* In their loves, jealousies, hates, whims, and passions, deities are like men, or rather, like men magnified.

Next below deities are supermen (superhuman beings). Perhaps they are the spirits

of the dead. These spirits, or demi-gods, or magicians, or witches are potent for good or evil. Man must keep on friendly terms with them, of he will be unlucky. Without their favor his livestock will sicken, or his children suffer enchantment or death. These supermen play a great part in folk-literature, especially in myths, fairy tales, and legends.

Next in order, are the ghost-souls of mankind. While man is awake his ghost-soul, or double, is in his body, but when he falls asleep and dreams, it leaves the body and has strange experiences. Dreams are real objective experiences. In a swoon or trance, the double leaves the body for hours or even days in its various excursions, and then returns. Death is a state in which the double leaves the body because of violence or magic, and is unwilling to return, or perchance, loses its way in trying to return. The double is sometimes called back, however, if the relatives cook rice or other food, and plead fervently for it to return. "Come back, O come back! Come back, O come back! We have much food for you. Return, O ghost-soul, and we shall have a great feast." Thus, the double may be coaxed back into the body, which now lives again. In sleep-walking, the double takes the body along. In sleep-talking, the double speaks. In waking visions and hallucinations, the double sees and hears what by-standers cannot

perceive. A hostile spirit possesses the idiot, the maniac, the epileptic, and the sick. When this is driven out, the person recovers. See Maspero, who says, "The Egyptians imagine that the soul is a subtle double of the man, which exactly reproduces the individual, with his figure, color, gesture, and gait" (page 42).

The doctine of the separable ghost-soul was further substantiated by the presence of one's shadow, and by one's image reflected from water. After the death of the body the double continues to live. It is able to enter into, possess, and act in the bodies of other men, of animals, and even of things. Indeed, the departed ones are not considered dead; they are more powerful as ghosts than they were as men. This gives rise to ancestor worship still prevalent in China, India, and Japan. To the savage, seeing one's "dead" father in a dream, is proof that he still lives.

Burial customs of savages, past and present, throw light upon man's belief in the survival of the double after death. Both Greek and Norse myths, as well as legends, abound in examples of this belief. Within recent times in Dahomey, Africa, the bodies of wives and slaves were sacrificed without number; and in the Fiji Islands the favorite wives, as well as the slaves of a dead chieftain, were strangled to death in order that they might wait on him, and be happy with him in the ghostly world.

On a certain Indian reservation in Wisconsin, the writer noted that a small hut had been erected over each grave. For several months after a member of the family dies and is buried in the back yard, the family places food near the booth-covered grave for the spirit of the departed. This act both shows their abiding love for him and secures his continued good will. Annie Cormack, in *Chinese Customs,* tells us that, in China, the mourners go to the grave on certain days and present food to the deceased. On the thirty-fifth day after death, they burn an umbrella made of flowered red paper, and also many sheets of imitation paper money, or "funeral money," so that the soul of the dead kinsman may have an umbrella and spending money in the other world. This is done to propitiate the dead.

In ancient Egypt it was necessary to embalm or preserve the body to save the "Ka" or ghost-soul; in Chaldea it was needful to bury the body to secure the future goodwill of the ghost-soul so he would not avenge himself on his negligent heirs or friends.

Below, or about equal to the ghost-soul, is the beast-spirit. Perhaps it had once been the spirit of a man. So thought Buddha. At any rate, there must be beast-spirits, for when a man's double goes on dream adventures, ofttimes the double of his dog or horse is with him, taking part in the fight or in the chase.

How could this be if animals have no spirits? Primitive people think highly of animals, and some even believe themselves descended from animal ancestors. (See Totemism.) Some men even understand the speech of animals. As an example of this belief in beast-spirits and man's power to understand them, note the following:

"Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in summer
Where they hid themselves in winter,
Talked with them whene'er he met them
Called them 'Hiawatha's Chickens.'
Of all beasts he learned the language,
Learned their names and all their secrets,
. . . . . .
Talked with them whene'er he met them,
Called them 'Hiawatha's Brothers.'"

Schoolcraft states that the Pawnee warrior's horse is slain on his grave to be ready for him to mount again, and that the Comanche's best horses are buried with his best weapons and pipe, all alike to be used in the happy hunting grounds. This custom illustrates the animistic doctrine that animals have spirits or doubles that live after death. Even in civilized lands we note traces of this belief in animal-spirits in the custom in America of *telling the bees* when there was a death in the house so that they would not fly away. Hear the animistic song of the chore

girl in Whittier's "Telling the Bees." She sings

"Stay at home, pretty bees, fly not hence,
Mistress Mary is dead and gone."

The custom of telling the bees still prevails in England, and in India.

Next in rank come the tree-spirits or plant-spirits. To the question, "What makes the tree grow?" the pagan thinker answers, "The Spirit, it makes the tree grow." The Greeks believed that the Dryad died with her tree. Tylor states that in southeast Asia, the natives, consider every tree to have a demon or spirit. Before felling a tree, they offer prayers to the tree-spirit so that the tree-spirit will not be offended. The woodcutter in Africa before making the first gash in the tree, will pour a little oil on the ground as an offering to the tree-spirit.

Hiawatha believed profoundly in tree-spirits. His courtesy, or his fear of offending them, was manifest when he asked help in the building of his canoe. Listen to his impassioned pleas:

"Give me of your bark, O Birch-Tree!
Of your yellow bark, O Birch-Tree!"
Thus aloud cried Hiawatha
In the solitary forest.
And the tree with all its branches
Rustled in the breeze of morning,
Saying with a sigh of patience
"Take my cloak, O Hiawatha."

Again

"Give me of your boughs, O Cedar!
Of your strong and pliant branches!"
Through the summit of the Cedar
Went a cry, a sound of horror,
Went a murmur of resistance
But it whispered bending downward,
"Take my boughs, O Hiawatha!"

These quotations do not reveal the symbolism of a poet, but rather, the deep seated beliefs of the Dakotahs. We note that the spirit of the Birch had patience and will power, and that it could sigh and speak; the Cedar felt horror, cried, murmured, whispered, bent downward and consented. Similarly the Tamarack shivered, touched his forehead, sighed, sorrowed, consented and spoke; and the Fir sobbed, wailed, wept, consented and answered. This noble "Song of Hiawatha" opens a window through which we may look into the mind and the customs of the savage: it lays bare both his outward customs and his dynamic beliefs.

Yet another order of spirits are the object-souls that inhabit all lifeless things. In dreams, the savage had his weapons and garments with him. Therefore, weapons and garments have doubles. To believe that the ghost-soul of a man and his clothes are alike real and objective, is more logical than to believe in the ghost of a man and not of his

clothes. Do not modern ghosts come dressed and armed? Hamlet was visited by his father's ghost dressed "in complete steel."

Burial customs among the American Indians in which armor, weapons, and other inanimate objects were entombed with the dead were cited from Schoolcraft. In many parts of the United States, Indian graves have yielded quantities of stone axes and arrow-heads.

Note this animistic belief of the Omaha Indians seen in the Ritual Chant at the preparation of the sweat lodge for the sick. Remember that The Stone with the curative powers of its heat becomes a symbol of permanency and strength. See George W. Cronyn's *The Path of the Rainbow,* page 55. The "Chant to the Sweat Stone" begins thus:

"Ho! Aged One, I implore
At a time when there were gathered together seven persons
You sat in the seventh place, it is said,
And of the seven you possessed
Knowledge of all things,
Aged One, I implore.
When in their longing for protection and guidance
The people sought in their minds for a way
They beheld you sitting with assured permanence and endurance
In the center where converged the paths,
There, exposed to the violence of the four winds you sat,
Possessed with power to receive supplications,
Aged One, I implore."

Reverting to Greek history, we see that Xerxes was an animist. Herodotus records that Xerxes, in 481 B. C., ordered the Hellespont to be scourged with three hundred lashes as punishment for destroying the great pontoon bridge over which he would march into Europe.

In Norse mythology we learn that all plants and weapons in heaven and in earth swore to protect Balder, all save the mistletoe; and after his death they wept to bring him back from the dread land of Hela. It is obvious that the Norse were one hundred percent animists. Even today, in many of the nooks and corners of Europe, spirits inhabit cliffs and waterfalls!

Animistic beliefs that the world and the spirit land were alike peopled with powerful deities and spirits most of which were malevolent filled the ancients with constant and over-powering fear. Like a pall, this slavery of terror rested upon them, even as it envelops the present day savage. To satisfy the demands of his body and to keep on good terms with the spirits were, and are, his two great concerns. Night was terrifying, dawn reassuring. The instinctive fear of the dark so painful to our children, harks back to a time when our animistic forebears feared darkness. In fact, the vestigial superstitions to which all of us cling have animistic origins.

But animism is not merely a tissue of childish vagaries. Monroe says that philosophy, science, and the natural religions, all have evolved from animism, the theory of the world of souls and spirits.

2. *The Doctrine of Form-Shifting, or Metamorphosis*

The ancients saw marvelous changes going on about them: acorns becoming oaks; cocoons, butterflies; and eggs, birds. Marion R. Cox points out the fact that the contrast between a maggot and a fly, a tadpole and a frog is greater than that between a child and a puppy, or a man and a bull. The belief that men might change to animals, and animals might change to men is very widespread. Folk literature abounds in these transformations as plot elements in stories. To interpret this literature one must know the mind of the early savage.

The Hindus, Chaldeans, Egyptians, Persians, Greeks, Romans, and Norse were profound believers in metamorphosis. An egg could change its form into a bird. Would a god have less power in changing his form? Indeed deities and other supermen could both shift their own forms, and change the forms of mortals.

The Norse believed that Odin assumed the

form of a handsome laborer and worked for the giant Bauge in order to recover the sacred mead; that he changed himself into the form of a snake to enter the giant Suttung's stone cellar, then to a young man to woo the giant's daughter and to drink the mead, then back to a snake in order to get out of the stone cellar, then to an eagle in order to carry the precious mead to heaven (Asgard). Suttung in the form of an eagle vainly pursued Odin. Likewise Loki, the mischief-maker, to suit his purpose, changed himself into a feeble old woman, a black cat, a white owl, a raven, and a salmon.

Whence came these beliefs in metamorphosis? Perhaps from the Greeks and Romans, but more probably from their common ancestors, the Aryans. Which again raises the question, "How came the Aryans by them?"

Egyptian deities, as well as Greek and Roman deities were shapeshifters. Fear, anger, or expediency were the motives that prompted these changes. Classic literature abounds in these. Jupiter for example, when bent on courting enterprises becomes a cuckoo, a bull, a golden shower, or a swan. To escape Typhon, Jupiter became a ram; and to find a new cup bearer, he took the eagle's form. Did not Juno change herself into a cow, Boreas into a horse, and Minerva into an old crone? Homer tells us of the several form-shifts of

the gray-eyed goddess Athena the while she was aiding Odysseus.

More than this, Greek and Roman deities could change the form of mortals. If we may give credit to myth, they changed Clytie into a sunflower, Cygnus into a swan, Niobe into a stony rock, the Pleiades into stars and Narcissus into a flower. Many individual feats of this kind are related. Jupiter changed Io into a heifer, and the cruel reapers into frogs. Juno changed her rival, Callisto, into a bear; and Diana punished the peeping Actæon by transforming him into a stag. The boastful Arachne became a spider, and Daphne a laurel tree. Aurora, desiring to rid herself of her old and withered husband, turned him into a grasshopper. At the touch of the sorceress Circe, Ulysses' men became contented swine and wallowed in the mire. The magicians and the enchanters duplicated these feats of transformation, as we shall find recorded later in fairy tales. Curoi in Celtic myth, and Merlin in Arthurian romance were expert shapeshifters.

Along with animistic beliefs, or perhaps preceding them, were beliefs in *Magic.* Magic is defined as "a uniform connection of events depending on some impersonal force that has no real existence." Briefly, magic is a belief in occult forces.

1. *Direct magic,* which is the magic of

direct defence or attack by means of spells, rites, and of charms.

2. *Indirect* or *Sympathetic Magic,* or *Dramatic Magic,* is the magic of defense or attack based on these principles: (1) like produces like or an effect resembles a cause; and (2) things that have once been in contact, but have ceased to be so, continue to act on each other as if the contact still persisted. From the first principle, the savage will try to destroy his enemy by destroying an image of him. By the second, he would destroy his foe if he could but destroy the parings from his nails, or a lock of his hair. (See J. G. Frazer's *The Golden Bough,* and Carveth Read's *The Origin of Man and His Superstitions.*)

Folk Literature, a Revealer of Errors

Folk literature is the key to the working of primitive mind, and conversely a knowledge of savage psychology enables us to interpret folk literature. Folk-lore reveals man's struggle upward and his fundamental errors. Now, his five greatest errors are these: (1) that dream experiences are real and objective; (2) that shadows and images reflected from the surface of water are representations of the soul or double; (3) that forces of nature are powers exerted by the gods or by superman; (4) that sickness is caused by spirit-possession; (5) that there is a vital, sympathetic

connection between a man's image, or a discarded part of his body, and the man himself. However, these working principles were truths to him, for they explained the mysteries of the world to his satisfaction. He believed, and he acted on this belief.

The Savage as Man and as Inventor

Let us not rashly assume that our pre-scientific ancestors, say of 5000 B.C., were our inferiors in mental capacity. True, we are superior to them in invention, science, and culture for we stand on the shoulders of all the generations. We are "the heirs of all the ages," especially in knowledge and traditions. Again, we are superior to them in that we have won a measure of freedom from the cast iron mold of hereditary custom.

As compared with the modern savage, the civilized man differs little in power of perception. Tests by Myers, Brunner, and Woodworth prove this. We have no reason to believe that the civilized man has a better memory than the barbarian or the semi-civilized man. Bards in Homer's time memorized their songs and poems. Celtic bards knew two hundred fifty "prime" stories which they chanted. Among the Wyandots and other Indians "the natives had no system of writing. Human memory was the only keeper of their tribal lore and the story-tellers had at

best but a few mnemonic devices to rely upon, such as certain pictographs or symbols on wampum belts."

Again, we have no greater *will power* than the savage, perhaps it is less. Thomas asserts that nothing in modern civilized life could equal the restraints found in connection with the taboo, fetish, and ceremonials of savages. (See Frazer's *The Golden Bough*). The only differences in will power are the forms it assumes, due to custom and social pressure.

Tylor says that the savage is inferior in *abstract thought,* but Thomas denies this and declares that the savage is inferior only in his supply of abstract terms. In natural inventiveness, the savage was not inferior to us. His invention of the bow and arrow possessed more originality than the invention of the German super-gun; and the invention of the first wheel than the first automobile. Our division of labor, which gives more leisure, promotes invention; and our patent laws which give a monopoly to the inventor, give wealth to the many, which again gives more leisure which promotes more invention.

These things being true, we who boast of our superiority should remember that we have the same intelligence as our ancestors, the same instincts and motives as they, but with this difference: we have a greater wealth, a better science, a higher culture, a wiser

philosophy and a purer religion. Moreover, we have the advantage of the accumulated experience of the race.

Why the Story - Teller Must Understand Primitive Psychology

The primitive mind is like the child mind. This fact gives the story-teller a peculiar interest in the minds of savages. By the theory of recapitulation, the human being from infant-hood to adult-hood passes through the successive stages in race development; savagery, barbarism, semi-civilization, and civilization. All these are approximately paralleled by the stages in a developing child. The savage and the young child are alike in certain mental traits: both are egoistic, imaginative, curious, credulous, uncritical, and impulsive; alike, they find a greater interest in the external material world than in the inner mental world, they demand an explanation for the causes of things about them, and both feel a kinship with nature. Explanatory myths, and deeds of heroism at once simple and rugged and elemental, are food and drink for both. They joy in rude justice and in bloody conflict; and in the triumph of the weak, and the fall of the oppressor. And so, it befalls that the best literary food for babes is folk literature. The story-teller, then, must explore and master this field, for here he will

find a wealth of appropriate materials for the story hour, whether by the fireside, in the primary department, or in the junior high school. Folk literature will occupy a considerable space in the story-teller's pack.

QUESTIONS AND EXERCISES

1. Have you ever seen a person angrily kick a chair or other object against which he had hurt himself? Explain this act of "personifying apperception."

2. Do we personalize inanimate objects? Give examples.

3. Do young children of four to eight years show a rationalizing tendency? Give examples.

4. How does our freedom from hereditary custom compare with that in central Africa?

5. Read Hiawatha and list every evidence of animistic beliefs.

6. Why is it needful for the story-teller to study the primitive mind and its manifestations?

7. What traces of animistic beliefs, if any, still persist in the United States?

8. What superstitious beliefs do you have? Make list of "good luck signs," and "bad luck signs." *He acts "possessed."* Explain meaning of this.

9. Show what parallels, if any, exist between the mental behavior of savages and children.

10. Show how burial customs were affected by the belief that the body and the spirit could never be fully separated.

11. What animistic beliefs are seen in the events connected with the Salem witchcraft?

12. How is idolatry explained in terms of animism?

13. Define *totemism* and show its significance among primitive folk.

14. Define *transmigration of the soul.* Where is this doctrine still believed? How does this belief affect social customs?

15. For a comparison between primitive and civilized minds read M. K. Bradby's *Psycho-analysis and Its Place in Life* and point out several contrasts.

16. Read the chapter, "The External Soul in Folk-Tales," in Frazer's *Golden Bough* (single volume). Why is it of interest to the story-teller?

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CHAPTER XV

The Story-Teller's Pack: Ancient Fables

"This is the immortal glorification of the fable: that we could not teach the plainest truths so simply without turning men into chessmen. We cannot talk of such simple things without using animals that do not talk at all."—G. K. Chesterton.

For our purpose the term *story* is too inclusive. As used in this book, it will not include anecdotes, news-stories, essays, nor novels. For the guidance of the student, we may divide our story materials into the following types: fables, parables and allegories, myths, fairy tales, household tales, epic tales, biographical tales, modern animal tales, and short stories.

The story-teller should have a working knowledge of the origins, characteristics and examples of each type of narrative. He should add to his knowledge of the child and of primitive society a technique of oral expression, and add to this a wide knowledge of the literature of childhood and youth. His pack must be crammed with the rich treasures of story-land.

Characters in Fables

The *dramatis personæ* of fables are inanimate things, plants, animals, gods and men.

In all but the most primitive fables, human nature is the center of interest. We are not concerned with the non-human actors as such, but rather with the novel and incongruous ways by which they represent human beings.

Beliefs Underlying Primitive Fables

The earliest fable was the beast-fable. It is the outgrowth of animistic beliefs. The animist could listen to the boasting of a farthing rush light without a gasp; and he would feel the generosity of the brazen pot as it offered to protect the earthen pot. To him it would be but natural for the bramble to teach the fir tree a lesson in humility, and for the reed to tell its secret to the oak. Talking beasts were taken for granted, and no questions asked.

Spence in *Myths of Ancient Egypt* says that fables were popular in the Nile valley from an early period. The fable of "The Head and the Stomach" dates back to 1000 B. C.

Purposes of Fables

Doubtless the earliest use of the beast-fable was diversion. It was gratifying to hear animal tales in which the weak would outwit the strong, and the cunning would triumph over the brutal. The natural sympathy of children and of childlike races is with the rabbit, not the fox; with the clever little pig, not the cruel

wolf. No moral lesson, nor prudential precept was dreamed of by the inventor of the primitive beast-fable—only variety to bring gales of laughter to cave, or wigwam, or igloo.

With the growth of culture and moral sense, men found a new use for the fable. They transformed it into a didactic instrument. By this clever invention, they taught ideals, morality, humility, industry, honesty, caution, foresight, and worldly wisdom. From its function as a crude means of entertainment, it was refined into an inductive method of instruction. The fable, in a brief, pointed way, taught prudential and moral truths so that the moron need not err therein. It was practical, rather that spiritual. It taught a useful, though not a high type of moral action, based on human experience. Indeed, a book of fables was valued as a textbook of wise conduct. In India and in Greece the fable was raised from folk-lore to literature.

Professor O. O. Norris defines the fable as "A story, properly of non-moral action, invented to convey by analogy instruction regarding moral conduct." This exactly defines the didactic fable.

As society became more complex people found another use for the fable, its use in satire. In courts where free speech was dangerous, the fable was a safe medium by which to expose the weaknesses of human nature in

general, and the rashness, stupidity, arrogance, or tyranny of rulers in particular. When it would not be prudent to tell the king the bald, blunt truth, the fabulist would administer it to him in the form of a sugar-coated pill. This encapsulated dose was the fable. Spence says that the courtiers of King Amasis of Egypt (526 B.C.) used the fable in rebuking their ruler for drunkenness. Jacobs states that "In Greece during the epoch of the Tyrants when free speech was dangerous, the fable was largely used for political purposes."

In addition to its joy-giving, didactic, and satirical uses the fable was an aid in argumentation. This may be called its illustrative use. For example, in the Indian fables of Pilpay (or Bidpai) King Dabschelim wishes to journey to the mountain of Serandib, where his questions will be answered as by an oracle. His Grand Vizier advises against the journey. To give point to his argument he relates the fable, "The Traveling Pigeon." Herein, hail, hawks, eagles, snares, and missiles assail the pigeon who finally gets back home much the worse for his experiences. In rebuttal, the King asserts that travel gives knowledge and enjoyment as proved by the fable, "The Falcon and the Raven," wherein the contented Raven tells the fable "The Greedy and Ambitious Cat" and is answered by the high

spirited Falcon who uses in rebuttal the fable "The Poor Man who became a great King." From the Falcon's argument, King Dabschelim decides that brave men delight in labor, fatigue, and danger and attain what they wish for, as shown still further in the fable of "The Leopard and the Lion." The Grand Vizier, finding it impossible to dissuade the King, says no more, and the King journeys to the Mountain to find the wise man, Pilpay.

The Story-Teller's Interest in the Fable

The present day uses of the fable are summarized by Horace E. Scudder somewhat as follows: The fable is short and so is quickly read or told; it is of animals, and animals are the natural companions of the child; it appeals to his imagination, for it represents the animal as having human properties; and it suggests a plain moral, though a prudential one.

Joseph Jacobs reminds us that fables are not yet outgrown even in our complex civilization, for "They teach lessons not too complicated for childlike minds. Indeed, in their grotesque grace, in their insight into the cruder vices, in their innocence of the fact of sex, Æsop's fables are as little children. They are as little children, and for that reason they will forever find a home in the heaven of little children's souls."

Felix Adler in his *Moral Instruction of Children,* Chapters 7 and 8, places a high value on well-selected fables. He holds that they call forth in the minds of pupils two reactions: reactions against evil conduct, and reactions in favor of virtuous conduct.

Suggested Collections and Examples of Ancient Fables

1. Greek Fables by Æsop

Authorship

The author, or rather authors, of this collection is unknown. Was there a Greek slave named Æsop who invented or collected these fables in the sixth century B. C.? Gilbert Chesterton in his charming introduction to Æsop's Fables says, "The historic Æsop in so far as he was historical, would seem to have been a Phrygian slave. He lived, if he did live, about the sixth century before Christ, in the time of that Crœsus whose story we love and suspect like everything else in Herodotus."

Strange to say, Æsop was not the author of fables, not even of "Æsop's" fables. Thackeray once pointed out that tales were told ages before Æsop; and asses under lions' manes roared in Hebrew; and sly foxes flattened in Etruscan; and wolves in sheep's clothing gnashed their teeth in Sanscrit.

Who then invented or compiled Æsop's fables? Probably Phædrus who collected a large number of fables and attached the Æsop label. A pedigree of the so-called Æsopic fables has been worked out by Joseph Jacobs and a short history given in his *The Fables of Æsop.* The first book of Æsop's fables printed in Europe was printed in German in 1480, by Heinrich Stainhowel. Within a few years it was translated into French, English, Italian, Dutch and Spanish. William Caxton translated and printed Æsop's fables in English in 1484, eight years before Columbus discovered America.

Characteristics

The Æsopic fables are short, independent, didactic, unframed narratives. They teach by the inductive method, leading the mind from the specific case to the universal truth. Sincerity, truthfulness, loyalty to a friend, thrift, contentment, gratitude—all are shown to be good, practical virtues. On the other hand, selfishness, injustice, ingratitude, cowardice, vanity, egotism, greed, boastfulness, deceit, and malice are bad traits, because they bring their possessors to a bad end.

Examples of Æsopic Fables Every Child Should Know

The Fox and the Grapes

A hungry fox stole into a vineyard where

the ripe, sunny grapes had been trained on high trellises. "Just the place to quench my thirst," said the fox. He made many a jump, and sprang after the tempting fruit, but failing to reach it, he gave it up in anger. As he walked away with his nose in the air, he growled, "Well! What does it matter? I thought those grapes were ripe, but I see now they are quite sour."

Often, we despise what we cannot get.

The Lion and the Mouse

Once when a lion was fast asleep, a mouse chanced to run over the mighty beast's nose. This wakened him. The lion clapped his huge paw upon the frightened mouse and was about to swallow her. Then the mouse begged for mercy, saying, "Spare me, O King! Forgive me this time, and do not stain your honorable paws with so insignificant a prey. I may yet be able to do you a good turn." The lion smiled at the idea, raised his paw, and let her go. Not long after, the lion while hunting in the woods, fell into a trap. When he set up a roar that filled the forest with its echo, the grateful mouse ran to the spot, and without more ado, began to nibble the ropes that bound the lion, and in a short time, set the noble beast at liberty.

Then the lion saw that little friends may prove great friends.

The Kid on the Housetop

A goat once climbed up on the roof of a house, attracted by the grass that grew in the thatch. As he stood there browsing, he caught sight of a wolf passing below, and jeered at him because he couldn't reach him. The wolf only looked up and said, "Curse away, my young friend; it is not you who insults me, but the roof on which you are standing."

It is easy to be brave from a safe distance.

The Dog in the Manger

A dog had been lying in a manger on the hay which had been put there for the cattle. When they came and tried to eat, he growled and snapped at them, and wouldn't let them get at their food. "What a selfish beast," said a wise old cow to her companions. "He can't eat hay himself, neither will he let those eat who can."

People often grudge others what they, themselves, cannot enjoy.

The Crab and His Mother

A crab said to her son, "My child, why do you walk so one-sided? It is far more becoming to go straight forward." The young crab replied, "Quite true, dear mother, and if you will show me the straight way, I will promise to walk in it." The mother tried in vain and

then saw how foolish she had been to find fault with her child.

Example is better than precept.

Other noteworthy Æsopic fables are "The Shepherd Boy Who Called 'Wolf,'" "Belling the Cat," "The Dog and His Shadow," "The Lark and Her Young," "The Milkmaid and Her Pail," and "The Ass in the Lion's Skin."

Popularity of Æsop's Fables

Thanks to Poor Richard and other American writers, Æsop's fables are so generally known that their lessons are household words. For example, one hears and understands such allusions as these: "Don't count your chickens before they are hatched"; "Nobody wants to bell the cat"; "The government pursues a dog-in-the-manger policy"; "It is a case of sour grapes"; "The mountain labored and brought forth a mouse"; "He got the lion's share"; "They killed the goose that laid the golden eggs."

McNeal facetiously says of Æsop, "In addition to being a slave, Æsop had no graces of face or figure to help him out. He was deformed and had a face that would stop an eight-day clock. But Æsop had brains. That was where he had considerably the advantage of many modern authors."

Collections and Examples of Fables from India

The two great collections of Hindu folk-lore are the *Brahmanic,* the Pancha-tantra, or Pilpay written in Sanscrit; and the *Buddhistic,* the Jatakas, written in Pali.

1. Pilpay's (or Bidpai's) Fables—from India

Authorship

The author is unknown; the date of production about 650 B. C. The earliest form in which they appear is the Five Books, or Pancha-tantra. This collection has been a rich treasury on which La Fontaine and others have drawn freely. Eighteen of La Fontaine's Fables have been traced direct to Pilpay. Several versions of the original were made in (1) Persian, (2) Arabic, (3) Greek, (4) Hebrew, (5) Latin, and finally in German, English, and French.

Characteristics

The Fables of Pilpay are long and involved, and arranged in a series, set in a box-like frame. The jackal takes the place of the fox. The main aim is didactic. Moral and prudential lessons are taught concretely. For example, one group of five fables teaches that *Fortune favors the brave;* and another series of twenty-five teaches that *We ought to avoid the insinuations of flatterers and backbiters.*

Eight fables in a series show *That the wicked come to an ill end.*

Examples

THE GREEDY AND AMBITIOUS CAT
(Adapted)

Said the raven to the falcon, "Beware, lest what once befell the greedy and ambitious cat should happen to thee also." Now, the story is this:

There lived formerly, in a certain village, an old woman extremely thin, half-starved, and poor. Her cottage was as dark as a fool's heart, and as close shut up as a miser's hand. This creature had for a companion a cat as meager and lean as herself. The cat never saw bread, nor beheld the face of a stranger, and was contented with only smelling the mice in their holes, or seeing the prints of their feet in the dust. If by chance this miserable animal caught a mouse, she was like a beggar that discovers a treasure.

One day from the house-roof she spies another cat stalking upon a neighbor's wall like a lion. The old woman's cat with a loud voice cries out to her fat neighbor, "In the name of pity, speak to me, happy one! Why, you look as if you came from a nobleman's feast. Pray tell me how or where you get your skin so well stuffed." "Where?" replied the fat one, "Why, where should one feed but at the King's

table?" The lean cat, on this, eagerly inquired the way to this house of plenty, and begged her plump neighbor to carry her one day along with her. "Most willingly," said the fat puss, "for you see I am charitable and you are poor."

The lean cat returned to the old woman's chamber, where she told the dame that story of her good fortune. "Have a care," said the old woman, "for, believe me, the desires of the ambitious are never to be satisfied until their mouths are stuffed with the dirt of their graves."

The greedy cat heard the good advice, but it entered in at one ear and went out at the other; in short, she left the next day with the fat puss to go to the King's house. But alas! an order had been given to kill all cats that came near it, by reason of a great robbery committed the night before in the King's pantry by several cats. And so when the poor cat entered and seized a dish of meat and was eating it, a servant saw her, threw his knife at her, and wounded her sore. But, as she had nine lives, she made shift to escape. As she ran she said, "Let me but escape this death, and if I quit my hold, and my own scrawny mice for the dainties of the King's kitchen, may I lose all my nine lives at once."

"I cite you this example," said the raven, "to show you that *it is better to be contented*

with what one has than to travel in search of what ambition prompts us to seek for." "True," said the falcon, "but he who aspires to be a King must begin with the conquest of a kingdom."

The Man and the Adder

The rat and the falcon were in a dispute. Said the rat, "The sages of old admonish us to take care not to be deluded by the fair words of our enemies as was a certain man, whose story I will relate to you."

A man mounted upon a camel once rode into a thicket from whence a caravan had just departed. Sparks from their fire had set a bush, wherein lay an adder, all in a flame. The adder, unable to escape, begged the man to save him. On this, the man, being naturally compassionate, said, "It is true this adder is an enemy of mankind, but good deeds are of great value; indeed, they are of the greatest value when done to our enemies." Then he took a sack, tied it to the end of his lance, and reached it over the flame to the adder, who flung himself into it. Said the man, "Come forth, and promise never to do any more harm to men, since a man has saved thy life."

To this the ungrateful adder answered, "You much mistake both yourself and me. My design is first to leave thee a parting

blessing, and throw my venom upon thee and thy camel."

"Desist," said the traveler, "and tell me if it is lawful to recompense good with evil."

"No," replied the adder, "but in acting in that manner, I shall do no more than you yourselves do every day."

"If you can show me any other creature in the world that is of your opinion," said the traveler, "I will consent to any punishment you think fit to inflict on me for the faults of my fellow-men."

"I agree," said the adder; and at the same time spying a cow, he said, "Let us ask her." The man consented. "How ought a good turn to be repaid?" asked the adder. "By its contrary," replied the cow, "according to the custom of men. I belong to a man to whom I have brought a calf every year. I have supplied his table with milk, butter, and cheese, but now I am grown old, and he has put me into this pasture to fatten me. Soon he will sell me to the butcher, who will cut my throat, and he and his friends will eat my flesh. Is not this requiting good with evil?"

"What say you?" said the adder. "This is a special case," replied the man; "let us find another witness."

They next asked a tree. The tree gave his opinion thus: "Among men, benefits are never requited but with ungrateful actions. I pro-

tect travelers, and yield them fruit to eat. Nevertheless, they barbarously cut down my branches to make sticks, and saw my body to make planks and rafters. Is not this requiting good with evil?"

The adder asked if the traveler was now satisfied, and ready to receive the fatal venom. He replied, "I ask only one favor more; let us be judged by the next beast we meet." A fox passing by was asked to put an end to their controversy. "That I may be better able to judge between you, let me know what service it is that you have done the adder." The man told how he had rescued the adder from the flames with the little sack, which he showed him.

The fox laughed. "Hm! Would you pretend to make me believe that so large an adder could get into so small a sack? I cannot believe it till I see it." Upon this, the adder put himself into the sack.

Then said the fox to the man, "Now you are master of your enemy, and you know what treatment such a monster of ingratitude deserves of you." Then the traveler tied up the mouth of the sack, and with a great stone pounded the adder to death.

"This fable," pursued the rat, "informs us that *there is no trusting in the fair words of an enemy,* for fear of falling into a like misfortune." "Very true," replied the raven,

"but we ought to distinguish friends from enemies."

NOTE.—Many Oriental tales use this formula of submitting a mooted question to three judges, the third of which turns the tables for the defendant.

See *The Fables of Pilpay* (F. Warne & Company, London) for the above fables, and others, notably, "The Leopard and the Lion," "The Tortoise and the Two Ducks," "The Wolf, the Fox, the Raven, and the Camel," "The Hermit, the Thief, and the Devil," and "The Mouse That Was Changed into a Little Girl."

The combination of prose and verse in Oriental tales is shown in the following example taken from a recent translation of the *Pancha-tantra* by Arthur W. Ryder and adapted.

The Wedge-Pulling Monkey

(The Frame)

Rusty, the lion, had in his train two jackals, sons of counsellors, but out of a job. Their names were Cheek and Victor. These two conferred secretly and Victor said: "My dear Cheek, just look at our master Rusty. He came this way for water. For what reason does he crouch here so disconsolate?" "Why meddle, my dear fellow?" said Cheek. "There is a saying:

"Death pursues the meddling flunkey;
Note the wedge-extracting monkey."

"How was that?" asked Victor. And Cheek told the story of

THE WEDGE-PULLING MONKEY

(The Fable)

There was once a city in a certain country. In a grove near by, a merchant was having a temple built. Each day at the noon hour the foreman and workers would go to the city for lunch.

Now, one day a troop of monkeys came upon the half-built temple. There lay a great log which a mechanic had tried to split, a wedge of acacia wood having been driven at the top.

There the monkeys began their playful frolics upon tree-top, lofty roof, and woodpile. Then one of them whose doom was near, thoughtlessly bestrode the log, thinking, "Who drove a wedge in this queer place?" So he seized it in both hands and started to work it loose. Now, what happened when the wedge gave at the spot where his tail lay in the cleft, that, sir, you know without being told.

(The Conclusion)

Then Cheek added, "And that is why I say that meddling should be avoided by the intelligent."

NOTE.—The wedge incident has been used many times in European folk-lore and literature. Quite often it is the stupid bear that suffers, as is related in *Reynard the Fox.*

The Pancha-tantra is a literary treasury from which La Fontaine and many others borrowed freely. It is a wisdom literature that depicts every side of human nature, and gives much good counsel. The false friend is portrayed thus:

"He compliments you to your face;
His whispered slanders never stop:
Avoid a friend like that. He is
A poison-jug with cream on top."

The short-sightedness of greed is painted in the incident of "The Jackal at the Ram Fight," which is as follows:

A holy man, named Godly, was traveling. One day he saw a herd of rams, and two of them fighting. These two would angrily draw apart and dash together, their slab-like foreheads crashing so that blood flowed freely. This spectacle attracted a jackal whose throat was pinched by hunger and whose soul was in the fetters of carnivorous desire, and he stood between the two lapping up the blood.

When Godly observed this, he thought: "Well! Well! This is a dull-witted jackal. If he happens to be between just when they crash, he will certainly meet death. This inference seems inescapable to me."

Now the next time, being greedy as ever to lap up the blood, the jackal did not move away. He was caught between the crashing heads, and was killed. Then Godly said, "The jackal at the ram fight," and it passed into a proverb.

The plot in the story of "The Monkey and the Crocodile" has been used a hundred times in European tales. Thus is the Occident debtor to the Orient.

2. *Buddhistic Fables: The Jatakas — from India*

Authorship

Although the author is unknown, these tales are ascribed to the mythical sage Kasyapa. They are of Brahmin origin, produced about the middle of the sixth century B.C., or earlier. The Buddhists took these five hundred forty-seven ancient tales and transformed them into the alleged experiences of Buddha in his former incarnations. These so-called Birth-stories, or Jatakas, drifted into Europe. Here they were revamped and put into circulation in new dress as fables, folk-tales, and fairy tales.

Either Æsop borrowed from the Jatakas, or the authors of the Jatakas borrowed from Æsop, or both derived their materials from a common and earlier source. The author of the *Arabian Nights* was a borrower, and at least one plot, that of Chaucer's *The Pardoner's Tale,* seems to come, in part, from the Jatakas. See "The Robbers and the Treasure."

Characteristics

The Jataka tales are a mixture of beast-fables, moral-fables, and folk-tales in which the Buddha to be, or "Bodhisatta" plays the prominent character. Each birth-story is set in a frame, and each teaches a moral. They are saturated with animism, and based on the doctrine of transmigration of the soul as taught by Buddhists. They form one division of the Buddhist Scriptures.

These tales reflect the low status of woman, and also the low esteem in which the women were held.

Narration is carried forward in prose, but "truths" and important dialogue are expressed in verse, as the following examples will show.

Examples

The Discontented Ox
(Adapted)

Once on a time, when Brahmadatta was reigning in Benares, the Bodhisatta came to life as an ox, named Big Red, on a landowner's estate in a certain hamlet. He had a younger brother who was known as Little Red. There were only these two brothers to do all the draught work of the family. The landowner had only one daughter, whose hand was asked in marriage for his son by a gentleman of the town. And the parents of the girl, with a view

to furnishing dainty fare for the wedding guests, began to fatten up a pig named Munika.

Little Red observed this and said to his brother, "We draw all the loads for this household; but all they give us for our pains is sorry straw and grass to eat. Yet here is this pig being feasted on rice. Why should he be treated to such fare?"

Said his brother, "My dear Redlet, envy him not, for he eats the food of death. It is but to furnish dainties for the wedding feast that the family are feeding up the pig. Wait a little time and the guests will be coming. Then you will see the Munika lugged out, killed and cooked." So saying he repeated this stanza:

"Then envy not poor Munika; 'tis death
He eats. Contented munch your frugal chaff—
The pledge and guarantee of length of days."

Soon the guests did arrive; and Munika was killed, cooked, and served. Said Big Red to Little Red, "Did you see Munika, dear brother?" "I have, indeed, seen the outcome of Munika's feasting," he replied. "Better a thousand times such food as ours. Eat your chaff, and be content, for 'tis the sign of length of life."

The Tortoise and the Geese

Once on a time Brahmadatta was King of Benares, and the Bodhisatta, being born to

one of the King's court, grew up, and became the King's adviser in all things human and divine.

Now this King was very talkative, and the Bodhisatta, wishing to put a stop to his much talking, kept watch for an opportunity.

Now there dwelt a tortoise in a certain pond in the region of Himalaya. Two young wild geese, searching for food struck up an acquaintance with him; and by and by they grew close friends together. One day these two said to him: "Friend tortoise, we have a lovely home in Himalaya, in a cave of gold. Will you come with us?"

"Why," said he, "how can I get there?"

"O, we will take you if only you can keep your mouth shut, and not say a word to anybody."

"Yes, I can do that," said he; "take me along."

So they made the tortoise hold a stick between his teeth; and themselves taking hold of the two ends, they rose into the air.

The village children saw this and shouted, "See! There are two geese carrying a tortoise by a stick." At this the tortoise grew angry and wanted to retort, "Well, and what is that to you, you blockheads?" So he let go the stick from between his teeth, fell into an open courtyard, and split in two.

Now the King and the Bodhisatta came to

the place and seeing the dead tortoise the King asked the Bodhisatta this question: "Wise Sir, what made this creature fall?"

"Now is my time!" thought he, and he uttered these verses:

"The tortoise needs must speak aloud,
Although between his teeth
A stick he bit; yet, spite of it,
He spoke and fell beneath.

"And now, O mighty master, mark it well;
See thou speak wisely, see thou speak in season.
To death the tortoise fell;
He talked too much; that was the reason."

Henceforward the King abstained from talking and became a man of few words.

The Robbers and the Treasure
(Adapted)

Once on a time when Brahmadatta was reigning in Benares, there was a Brahmin who knew a charm that was precious beyond all price. For if at a certain conjunction of the planets the charm was repeated, straightway from the heavens there rained the Seven Things of Price—gold, silver, pearl, coral, cat's eye, ruby, and diamond.

In those days the Bodhisatta was a pupil of this Brahmin; and one day the master left his village on business, and came with the Bodhisatta to the country of Ceti.

In a forest by the way, dwelt five hundred

robbers. These caught the Bodhisatta and the Brahmin. The Bodhisatta was sent for a ransom. Before going he said to his master, "In a day or two I shall surely come back; have no fear; only fail not to do as I shall say. To-day will come to pass the conjunction of planets which brings the rain of the Seven Things of Price; take heed, and do not repeat the charm. For, if you do calamity will surely befall both you and this band of robbers." With this warning the Bodhisatta went his way in quest of the ransom.

At sunset the robbers bound the Brahmin and laid him by the heels. Just at this moment the Brahmin studying the heavens, knew that the great conjunction was taking place. "Why should I suffer this misery," thought he. So he called out to the robbers, "Friends, why do you take me a prisoner?" "To get a ransom, reverend sir," they said. "Well, if that is all you want," said the Brahmin, "untie me and leave me to myself." They did so. And the Brahmin repeated his charm with eyes uplifted. Forthwith the Seven Things of Price poured down from the skies! The robbers picked them all up and marched away, and the Brahmin followed in the rear. But the party was captured by a second band of five hundred robbers. "Why do you seize us?" said the first band to the second. "For booty," was the answer. "Then seize that

Brahmin who can bring down riches as rain. He gave us what we have." So the second band of robbers seized on the Brahmin and cried, "Give us riches, too!" "It would give me great pleasure," said the Brahmin, "but it will take a year before the right conjunction of planets takes place again. Be good enough to wait." But they cut him in two with a sharp sword, and flung his body in the middle of the road. Then the two bands fell to killing each other until only two robbers were left alive.

Now, the two survivors carried off the treasure and hid it in the jungle near a village; and one of them sat there sword in hand, to guard it, whilst the other went into the village to get rice and have it cooked for supper. But true is the saying: *"And greed is verily the root of ruin."*

He who guarded the treasure thought, "When my mate comes back, he will want half of this. Suppose I kill him, and keep it all." So he drew his sword and sat waiting for his comrade's return.

Meanwhile the other had thought to himself, "Suppose I poison the rice and have the whole of the treasure to myself." So, when the rice was boiled, he ate his own share, and then put poison into the rest, which he carried back to the jungle. But scarce had he set it down, when the other robber cut him in two

with his sword, and hid his body. Then he ate the poisoned rice and died.

Two days after, the Bodhisatta came back with the ransom. He found the dead men, and the treasure. Then he repeated this stanza:

"Misguided effort leads to loss, not gain;
Thieves killed the Brahmin and themselves were slain."

With these words did the Bodhisatta make the forest ring, whilst the tree divinities should applaud. Then he carried the treasure to his own home, where he lived out his term of life in almsgiving and other good works.

Other interesting Jatakas are the following: "The Jackal and the Crow," "The Flight of Beasts," "The Lion and the Bull," "The Language of Animals," and "Prince Five Weapons."

The Educated Fool

Yagna Sarma was the only son of Soma Sarma. This son was a young Brahmin, who was quick to learn at his books, learned all there was to learn, and went out into the world to get his living.

One day he heard that a Brahmin was giving a feast on the anniversary of his father's death, and he went to it. After supper, clarified butter and meal were distributed. Yagna Sarma put his share into earthen pots, and on the way home he set them down and began to calculate. "Well, I have had a good meal

to-day; to-morrow I shall not want one, but what am I to do with all this? I know. I will sell them, and then I can buy a goat. The goat will have kids, and I shall soon have a flock. I will sell the flock and buy a cow. She will have calves, and very soon I shall be quite rich. People will hear of this, and one of my neighbors will give me his daughter. My wife will present me with a family who shall be well educated and they shall all have fine clothes and jewels suited to their rank. But suppose my wife forgets her duties and goes gossiping with the neighbors! While she is away the children will be running about and will get under the cow's feet and be hurt. Aha! There is my youngest hurt already. You silly woman, it's all your fault; did anyone ever see such a feather brain! Well, you shall pay for it; I will soon teach you to—"

At this point Yagna Sarma took his stick and brandishing it about, broke all the earthen pots. The butter, the milk, and the meal were all spilt on the ground, and down fell his house of cards. He sighed over his stupidity, and went home very much ashamed of himself.

(The Lesson)

This shows that *childish projects come to nothing when one does not reflect.*

NOTE.—This parallels La Fontaine's "The Dairy-Maid," who counted her chickens all too soon, and is

identical with "The Sleeping Brahmin" in *The Pancha-tantra.*

Jewish Fables

The two Jewish fables recorded in the Bible are used for the purpose of instruction: the one by Jotham to reveal an injustice; the other by Jehoash to give a warning that pride leads to destruction.

THE TREES CHOOSE A THORN-BUSH KING

Abimelech, son of Gideon by a maid-servant, wanted to be King of Shechem, an honor which his father had refused. So, he first got the support of his mother's relatives in Shechem, and then with a band of hired assassins murdered his seventy half-brothers, the sons of Gideon, upon one stone. Only Jotham, Gideon's youngest son, escaped by hiding himself. After the men of Shechem had made this bloody Abimelech king, Jotham at the risk of his life went to Shechem and complained to the people by means of the following fable, and curse:

"Citizens of Shechem, listen to me that God may listen to you! Once upon a time the trees went forth to anoint a King over them. They said unto the olive tree, 'Reign thou over us.' But the olive tree answered, 'Should I leave my oil, with which men honor God, and go to wave to and fro over the trees?' Then the trees said to the fig tree, 'Come thou and reign

over us.' But the fig tree answered, 'Should I leave my sweetness and my good fruit, and go to wave to and fro over the trees?' Then the trees said unto the vine, 'Come thou, and reign over us.' But the vine said unto them, 'Should I leave my new wine, that cheereth God and man, and go to wave to and fro over the trees?' So all the trees said unto the thorn, 'Come thou, and reign over us!' And the thorn said unto the trees, 'If in good faith ye anoint me King over you, then come and put your trust in my shadow; if not, fire shall come out of the thorn to burn up the very cedars of Lebanon!'"

Then Jotham said, "My father fought for you and risked his life to rescue you from Midian. Now, therefore, if you have acted fairly to Gideon this day, rejoice! But if not, fire shall come out of Abimelech and burn up the men of Shechem; fire shall come out from the men of Shechem and burn up Abimelech."

Then Jotham ran away and fled, for fear of Abimelech his half-brother.

See Judges IX: 8-15.

The Thistle and the Cedar

Amaziah, the young and ambitious King of Judah, had slaughtered ten thousand Edomites in the battle of Salt Valley. Elated by this victory he sent this message to Jehoash, King of Israel, challenging him to a battle,

thus: "Come, let us look one another in the face."

Jehoash answered this challenge by means of this fable:

"The thistle of Lebanon sent word to the cedar of Lebanon saying, 'Give thy daughter to my son in marriage.' A wild animal of Lebanon as it passed by trampled down the thistle."

Then followed this advice: "Thou hast indeed smitten Edom and thy heart is lifted up: glory thereof and stay at home and avoid trouble." But Amaziah would not hear.

The obvious prudential lesson is, It is dangerous for thistles to attempt to equal cedars. Æsop taught the same truth by means of his fable, "The Frog and the Ox."

See II Kings XIV: 9-10.

QUESTIONS AND EXERCISES

1. What different meanings are attached to the word *fable?*

2. Define animism and show how the roots of the beast-tale sprang from the animistic soil.

3. How do the Hottentot beast-tales differ from the Æsopic fables?

4. Discuss this definition by Joseph Jacobs: "A fable is a moral tendency beast-droll."

5. For what different purposes did the ancients use the fable? How is it used today?

6. Show that the effectiveness of the fable depended upon novelty, incongruity, and analogy.

7. Who was Æsop? What are the characteristics of

the Æsopic fables? Did he borrow them from Egypt? From India? Was he author, or compiler?

8. Why have Æsop's fables been so popular in America? Name ten of the best known Æsopic fables.

9. List the kinds of evil condemned, and the kinds of good conduct approved in Æsop's fables.

10. Characterize the fables of Pilpay. Name several of these fables the story-teller should know.

11. How do the Jataka tales differ from Æsop's fables? From Pilpay's fables? See Felix Adler's *Moral Instruction of Children,* Chapters VII and VIII.

12. Name ten of the best known Jatakas, and tell the lesson taught by each.

13. Name the two Jewish fables found in the Bible and tell purpose of each.

14. To what extent have ancient fables fashioned the philosophy of life? To what extent have they reflected the philosophy of a race?

15. How can ancient fables be used in character education?

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CHAPTER XVI

Modern Fables

"Has it (the fable) a future as a mode of literary expression? Scarcely; its method is at once too simple and too roundabout . . . Too roundabout, for the truths we have to tell we prefer to speak out directly; . . . too simple to correspond to the complex facts of our civilization."—Joseph Jacobs.

Modern fables, like the extant ancient ones, lack originality. The modern fabulists have borrowed freely from the old, even as the old filched freely from the still older fabulists. Some of the following will be recognized as old saws with new teeth. Others will be more or less new, local, and provincial.

John Gay's Fables from England

John Gay (1688-1732) was a contemporary of Pope, Swift, Addison, and Defoe. As poet, dramatist, and fabulist, he exposed the peculiarities, defects, and vices of society. In the mirror which he held up, society was compelled to see itself as he saw it. Although Gay's fables lack variety, and are sometimes wearisome, they nevertheless show him to have been a keen observer. He humorously and sometimes cynically paints the servility

and the hollowness of courts. Sixty-six of his fables, all in verse, have been published.

Examples for the Story-Teller

The Spaniel and the Chameleon (Adapted)

There was once a Spaniel, carefully bred and tenderly pampered, who spent his time in idleness, and so grew up an ignoramus. He made powerful friends by his fawning.

One fine morning while he was taking the air in a nearby meadow, he came across a Chameleon whose color could hardly be distinguished from the grass.

Said the Spaniel, "Emblem of flatterers, why are you living out here like a clown? Return to the city and, believe me, your talents will win you a fortune."

"Sir," said the Chameleon, "I, like you, am a courtier born and bred. Kings leaned their ears to me, ladies praised me, and courtiers honored me because I flattered every vice in fashion. But Jove hates a liar. And so he transformed me into a crawling reptile as you see me, tho' I still retain my real nature as a courtier. Thus I wander obscure and mean.

> How different is your case from mine!
> With men at least you sup and dine;
> While I, condemned to thinnest fare,
> Like those I flattered, feed on air."

The Rat-Catcher and the Cats
(Adapted)

Once, in a certain house, the rats undermined whole sides of bacon, sapped cheeses, stole tarts, and demolished pasties. The Cat was cursed for neglecting her duty. Then a noted Rat-catcher was hired to kill the rats. The envious Cat followed him around and soon saw that she was likely to lose her job. So she slyly removed all the baits from his rat-traps. The Rat-catcher, seeing his plans brought to naught, grew angry and said to himself, "This wretch shall bleed for this." Then he set a ponderous trap and caught Puss. "Smuggler," said the Rat-catcher as he held his knife ready to strike her, "You shall suffer for my loss of trade." But the Cat mewed piteously for mercy. "What insolence," the Rat-catcher replied; "if all Cats were killed we Rat-catchers might raise our fees, and become sole guardians of the world's cheese and bacon."

Another Cat who saw the lifted knife thus spoke:

> "In every age and clime we see
> Two of a trade can ne'er agree.
> And though we both one prey pursue,
> There's game enough for us and you."

Then the Rat-catcher showed mercy and spared the life of Puss.

The Hare and His Many Friends (Adapted)

Friendship, like love, is but a name,
Unless to one you stint the flame.

A certain Hare was well known and liked by all the beasts of wood and plain. As she tried to please all and offend none, she counted every creature her friend.

But, on a day it befell that a hunter with his hounds pursued her. She fled, she doubled back to mislead the hounds until exhausted, half dead with fear, she fell at the feet of friend Horse. "Let me mount your back while you carry me a little way," said the Hare, "for my feet betray my flight. You will gladly carry so light a burden for a friend." The Horse replied, "I am sorry, my honest friend, to see you in this plight. But cheer up! All your friends are in the rear."

She next implored the stately Bull to save her life. He replied, "You know and everybody knows that I wish you well. But it is this way: my favorite wife is expecting me near yonder barley mow, and *when a lady's in the case,* you know other things must yield. So don't think me unkind,—here is your friend the Goat."

The Goat excused himself by saying, "Your pulse is so high, and you are so ill that my

back might do you harm. Why not ask the Sheep?" But the Sheep said, "I am too slow, and I am too feeble, and moreover I am afraid of the Hounds."

Then the Hare hurried to the Calf and implored, "Please save a friend from a horrible death." But the Calf answered, "I am too young. Older and abler friends have passed you by. Were I to save you, I might offend them. So I beg you to excuse me. We are all sorry for you, but the best of friends must part. Farewell! I see the Hounds are coming."

Other of Gay's Fables worthy of the study of the story-teller are these: *The Bull and the Mastiff,* which satirizes the bloody butcher spirit; *The Lion and the Cub,* which shows that low companions teach us to value what the noble despise; *The Old Woman and Her Cats,* which teaches that

> "Who friendship with a knave hath made
> Is judged a partner in the trade;"

The Lion, the Fox, and the Geese, which proves that actions speak louder than words; *The Turkey and the Ant,* which teaches that it is easier to see another's sin than our own; and *The Jugglers,* which shows that Vice can work a hundred times more deceptions than can the Magician.

La Fontaine's Fables from France

Authorship

Jean de la Fontaine (born July 8, 1621, died April 13, 1695) was a native of the little town of Chateau-Thierry. He was kindly and generous, but odd. As wood-ranger and as husband, he was a failure. He went to Paris, won influential friends, and succeeded as poet. In subject matter he was not original, for he borrowed freely from the Greek sage, Æsop, the Indian sage, Pilpay, and from the author of *Reynard the Fox*. His talent is seen in the ability to take an ancient fable, to transform it, and send it out in a new French dress.

Characteristics

La Fontaine's fables are written in verse, and so can never be fully appreciated by those who read translations, in either prose or verse. They are characterized by their deep wisdom, polite cynicism, and charming humor. He satirizes servile flatterers, greedy fortune-chasers, hasty litigants, castle-building milkmaids, unjust judges, grafting aldermen, selfish monks, warlike kings, and vainglorious magistrates.

Examples for the Story-Teller

THE OYSTER AND THE LITIGANTS

Two travelers, in the far-off time, espied upon the sands of the seashore an oyster that

had been thrown up by the tide. One of them stooped to pick up the prey, when the other thrust him aside, saying: "Let us first decide who owns this oyster. I claim that he who first saw it should swallow it, while the other watches him eat."

"If you settle the affair that way," replied his companion, "I have good eyes, thank God."

"But my sight is not bad either," said the other, "and I saw it before you did, and *that* I'll stake my life upon."

"Well, suppose you did see it first, I smelt it first."

During this lively quarrel, Justice Nincompoop arrived on the scene, and to him they appealed their case. The justice gravely took the oyster, opened it, and put it into his mouth, while the two claimants looked on. Having swallowed the oyster, the justice, in the pompous tones of a Lord Chief Justice, said, "The court here awards each party a shell, without costs. Let each go home in peace."

Reckon what it costs to go to law. The court draws the money and leaves to the litigants the empty purse.

The Dairy-Maid and the Pail of Milk

A milk-maid named Perrette once started from her dairy farm to the town, carrying a pail of milk skillfully balanced on her head

As she hurried townward, she thought: "Now, I shall sell my pail of milk, and with the money buy a hundred eggs. With care these will yield three broods. These I would sell, and then buy a pig which would fatten at the cost of a little bran. Then I would get such a good round sum for him that I could put into my stable a cow and calf. I can fancy how this calf would frisk around among the sheep!"

At this thought the milk-maid herself frisked for joy. Over toppled the milk! Farewell calf, cow, pig, chickens, and eggs! Then this castle-building lady must needs leave, with tearful eyes, her lost fortune, and make excuses to her husband to avoid a beating.

When the countryside heard of this farce, the people gave Perrette the taunting nickname, *Milk-pail.*

Wise men and milk-maids, sages and fools, all have sweet waking dreams. Castles and honors are just within our grasp, when alas! an accident destroys them all and brings us back to earth as before.

THE ASS WHO BORE THE RELIQUES

A certain ass, with reliques charged, received
Much homage—to himself, as he conceived:
Pleased at the thought he graciously curvetted,
Deeming that he
For all this incense and sweet psalmody
To his own special merits was indebted.
A bystander, to whom the case was plain,
Said—"Master Ass, drive from your foolish brain

Such flattering view:
It is the sacred burden that you bear
To which men pay their reverence, and there
Is all the glory due."
Learn from the foolish brute,
Vainglorious magistrate, that men salute
Th' official robe,—not you.

THE TWO MULES

Two mules were bearing on their backs,
One, oats; the other, silver of the tax.
The latter glorying in his load,
Marched proudly forward on the road;
And, from the jingle of his bell,
'Twas plain he liked his burden well.

But in a wildwood glen
A band of robber men
Rush'd forth upon the twain.
Well with the silver pleased,
They by the bridle seized
The treasure mule so vain.

Poor mule! in struggling to repel
His ruthless foes, he fell
Stabb'd through; and with a bitter sighing
He cried, "Is this the lot they promised me?
My humble friend from danger free,
While, weltering in my gore, I'm dying?"
"My friend," his fellow mule replied
"It is not well to have one's work too high.
If thou hadst been a miller's drudge as I,
Thou wouldst not thus have died."

THE BAT AND THE TWO WEASELS

A blundering bat once stuck his head
Into a wakeful weasel's bed;
Whereat the mistress of the house,

A deadly foe of rats and mice,
Was making ready in a trice
To eat the stranger as a mouse.
"What! do you dare," she said, "to creep in
The very bed I sometimes sleep in,
Now, after all the provocation
I've suffered from your thievish nation?
Are you not really a mouse,
That gnawing pest of every house,
Your special aim to do the cheese ill?
Ay, that you are, or I'm no weasel."

"I beg your pardon," said the bat;
"My kind is very far from that.
What! I a mouse! Who told you such a lie?
Why ma'am, I am a bird;
And if you doubt my word,
Just see the wings with which I fly.
Long live the mice that cleave the sky!"
These reasons had so fair a show,
The weasel let the creature go.

By some strange fancy led,
The same wise blunderhead,
But two or three days later,
Had chosen for her rest
Another weasel's nest,
This last, of birds a special hater.
New peril brought this step absurd;
Without a moment's thought or puzzle,
Dame weasel opened her peaked muzzle
To eat th' intruder as a bird.
"Hold! do not wrong me," cried the bat;
"I'm truly no such thing as that.
Your eyesight strange conclusions gathers.
What makes a bird, I pray? It's feathers.
I'm cousin of the mice and rats.

Great Jupiter confound the cats!''
The bat by such adroit replying,
Twice saved herself from dying.

And many a human stranger
Thus turns his coat in danger;
And sings, as suits, where'er he goes,
''God save the King!''—or ''Save his foes!''

Kriloff's Fables from Russia

Authorship

Ivan Kriloff (born 1768, died 1844) was the son of a Russian captain. He was printer, journalist, student of the common people, poet, fabulist, and writer of comedies. As a fabulist, he adapted some of La Fontaine's fables, and produced others of his own. A hundred forty-eight fables are attributed to Kriloff.

Characteristics

In style Kriloff is simple, terse, and direct. He uses the fable both as a teaching tool, and as an instrument of satire. He flays profiteers, dishonest judges, foolish Czars, and the carping critics of his friend, General Kutuzof, commander of the Russian forces marshalled against Napoleon. So great was his popularity, that the children of Russia of all ages and classes assisted in erecting a monument to his memory in the Summer Garden in Moscow.

Examples for the Story-Teller

The Wolf and the Mouse

A grisly Wolf carried off a sheep from the fold into a nook of the forest. The glutton tore the skin off of the poor sheep, and began devouring it greedily. As he could not eat it all, he set aside what remained for supper, and then cuddled close to the remnant of the carcass.

But, see, the smell of the banquet has attracted his neighbor, the mouse. It creeps up close, seizes a morsel of meat, and runs off quickly to a hollow tree. Seeing the theft, the Wolf howls through the forest, "Police! Robbery! Stop, thief! Police! POLICE!"

Just such an occurrence did I witness in the town. A thief stole a watch from Clement, the judge—and the judge shouted after the thief, "Police! Police!"

The Trigamist

A certain man, while his wife was still alive, married two other women. As soon as the news of this reached the King, he ordered the polygamist to be tried for the offense, and ordained that such a punishment should be discovered as would terrify the whole people and prove a warning forever. To the judges he said, "If his punishment is a light one, then I will hang all you judges within four days."

For three days they deliberate as to what punishment they can contrive for the man. They have an idea. They call the criminal into court and announce their unanimous decision thus: "The prisoner is sentenced to live with all of his three wives at once!" At such a decision the people were astonished, and they feared that the King would hang all the judges. But their fears were groundless, for before the fifth day arrived, the trigamist had hanged himself.

Since that time no man has committed trigamy in that country.

The Two Peasants

"Good day, gossip Thaddeus!"

"Good day, gossip Egor!"

"Well, friend, how are you getting on?"

"Badly, I see you don't know of my misfortune. God has afflicted me: I have burnt myself out of house and home, and have been forced to go about begging ever since."

"How ever did you manage that, Egor? That was a poor joke."

"Just so. On Christmas day we had a feast. I went out to feed the horses, candle in hand. I must confess there was a buzzing in my head. I must have let a spark fall. I just managed to save myself; but my homestead was burned and all I had in it. Now for your story."

"Ah, Thaddeus, a sad piece of work! With me, also, God has been angry. You see, I have no feet left. It happened this way: I went to the cellar for beer. It was Christmas day in my case, too, and I too must confess that I had swallowed a little too much brandy. Well, that I mightn't set the house afire in my drunkenness, I blew the candle right out. But the devil gave me such a fall down stairs in the dark, that he made me a mere wreck of a man. I shall always be a cripple."

"Blame yourselves, friends," said their kinsman Stefan. "To tell the truth, I don't think it a miracle, that one of you has burnt his house down, and the other is on crutches. Things go ill with a drunken man."

The Horse and Its Rider

A certain cavalier had so schooled his horse that he could do whatever he liked with it. He scarcely made any use of the reins: the horse obeyed his mere word.

"There's no use in bridling such horses," said its master one day, "Upon my word, I've hit on a capital idea!"

And riding out afield he unbridled the horse.

When it felt itself free, the horse at first only increased its pace a little, and, tossing its head and shaking its mane, it speeded with playful gait as if to amuse its rider.

But when it discovered how weak was now the power that used to control it, the mettlesome horse soon began to follow its own will. Its blood boiled, its eyes glowed. No longer listening to the voice of its rider, it whirled him along at full speed right across the open country.

In vain did our unfortunate rider attempt with trembling hands to throw the bridle over its head. The horse only became the fiercer, and away it tore, until at last it flung its rider far from its back. Then away, like a whirling stormwind it rushed, blind to the light of heaven, not seeing where it went, until it fell headlong into a ravine, and was knocked to pieces.

"My poor horse!" said its rider, when he heard of its death. "It was I who brought about thy misfortune. If I had not taken off thy bridle, I should certainly have been able to guide thee. Then thou wouldst not have thrown me, nor wouldst thou have died so pitiful a death!"

NOTE.—In this fable Kriloff probably referred to the French Revolution.

The Two Casks

There go two casks, one full of wine, the other empty. See how silently, at a mere foot's pace, the first drags itself along; but the other flies past at a gallop, with a sound

of thunder from its banging along the road, and a pillar of dust above it. Hearing it afar off, the passerby hurries aside in fear.

But noisy as that cask may be, there is not as much use in it as in the other.

There is little real good in a man who never ceases telling everyone about his own performances. He who is really great in deeds is generally sparing of words. A great man makes a noise only by what he does, shaping in silence his firm resolve.

The Rat and the Mouse

"Neighbor! have you heard the good news?" cried a mouse, as it came running in to a rat. "Why, they say the cat has fallen into the clutches of the lion! So you see even we shall have a quiet breathing time at last."

"Don't go making yourself so happy, my dear!" replied the rat. "Indulge in no such futile hopes! If those two really do begin clawing each other, believe me, it won't be the lion which will be left alive. Than the cat there is no beast stronger."

Many a time have I seen what you may see for yourself. When cowards fear anyone, they think everyone else sees in him what they see.

Other noteworthy examples of Kriloff's fables are *Demian's Fish Soup,* which satirizes the speaker who never knows when to

stop; *Fortune and the Beggar,* which satirizes the short-sightedness of greed; *The Author and the Robber,* which satirizes Voltaire; and *The Bear and the Bees,* which is a satire on Russian profiteers.

Twentieth Century Fables from the United States

Our American fabulists are characterized by their humor, their shrewd philosophy, and their keen insight into human nature. The two whose fables are illustrated here are local and temporal rather than universal in their keen thrusts at human weaknesses. They saw the world from the angle of the newspaper-man. Thomas A. McNeal, while editor of *The Mail and Breeze,* of Topeka, Kansas, issued in 1900 a volume entitled *Tom McNeal's Fables.* His humorous preface and the two hundred fables are worth the story-teller's time. They have the merit of point and brevity.

Examples of McNeal's Fables

Prometheus and the Dog

While Prometheus was chained to a rock and the birds were permitted to feed on his liver, which grew as fast as it was devoured, a dog came by and was invited by the birds to eat. "No, thanks," said the dog, "my master keeps a cheap boarding house in Missouri, where the boarders have liver three times a day and I

live on the scraps. If you have nothing but liver on the bill of fare you will have to excuse me."

Moral: *Variety is the spice of life.*

The Monkey and the Parrot

A traveling showman was the owner of a monkey and a parrot, who were somewhat envious of each other. One day the showman dressed the monkey up in a cap and small red coat, of which he was quite proud. And as the small quadrumane was strutting about in front of the parrot's cage wearing his new clothes, he said: "Well, old green-top, I rather figure that in this rig I will pass for a human being."

"Possibly you might," said the parrot in a sarcastic tone, "if that tail, sticking out from under your coat, didn't give you away."

Moral: *Clothes do not make the man.*

The Foolish Mule and His Bald-Headed Master

An observant mule noticed that his master, who was very short on hair, was much bothered by flies alighting on his bald crown—so much so that he frequently expressed himself in language that was unbecoming to a pillar of the church militant. The mule, thinking to make himself useful, watched until a fly settled down on his master's dome of thought.

Then the mule let go with his right hind foot, saying to himself as he did so: "I will just knock the tar out of that infernal fly, and win the lasting gratitude of my master."

The kick killed the fly.

It was some time before the bald-headed man recovered consciousness, but when he did, instead of praising the mule as that animal had expected, he gathered up a club and beat him to a fare-you-well. Then the mule went to a horse that was pasturing in the same field, and complained of the lack of appreciation on the part of his master, saying: "I killed the fly that was feeding on his bald head, but instead of thanking me for my generous act of friendship, he broke my ribs with a club."

"My long-eared friend," said the horse, as he took another nip of alfalfa, "friendship is all right, but you may learn from this experience that there is such a thing as being too all-fired effusive."

Moral: *A friend without sense is liable to do more harm than good.*

Ambrose Bierce in 1898 completed a volume of about two hundred fables, which were issued under the title, *Fantastic Fables.* Many of them are more or less original; others are Æsop's fables amended, and still others are styled, "Old saws with new teeth." This fabulist, humorist, and satirist gives the reader a cynical view of life.

In his *The Kangaroo and the Zebra,* he satirizes corrupt legislatures. His *The Dog and the Physician* closes with this remark: "The bones that I bury," said the Physician, "are those that I can no longer pick." In *The Lion and the Thorn,* Bierce gave a cynical twist to the Æsopic apologue on *The Grateful Lion.*

QUESTIONS AND EXERCISES

1. How do modern fables differ from ancient fables?
2. In each of the above examples tell whether the fable is used as an instrument of instruction; or of entertainment; or of satire.
3. Are the George Ade fables real fables? Are they essays? Why does he make use of the fable form?
4. Do modern fables have a more universal appeal than ancient fables? Justify your answer.
5. It is morally wrong to teach truth by means of fiction. Is this true or false? Justify your answer.
6. How do animal characters in fables differ from those in fairy tales? In the modern animal story?
7. Are Ernest T. Seton's fables in *Woodmyth and Fable* more for the purpose of displaying animal nature or human nature?
8. What would seem to be the purpose of the Bierce fables?
9. Write an original fable of the instructional type.
10. Write an original fable of the satirical type.

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CHAPTER XVII

The Story-Teller's Pack: Parables and Allegories

"Myth and Allegory, twin daughters of Imagination and Fancy, were born in the early dawn of the world's morning, when the sun-rays of intelligence were first beginning to illumine the human mind."—James Baldwin.

The Parable Defined

A parable is a short, simple, direct narrative that teaches a truth by means of a fictitious example. Unlike the fable it is true to nature. Moreover, it teaches truth of higher order—moral or religious truth—whereas the fable at best teaches merely the prudential virtues and worldly wisdom. The parable, then, is a fictitious narrative, true to life, and used consciously as a tool for teaching moral and religious truth. The body and the spirit of the parable—the narrative and its interpretation—are kept separate, whereas in the allegory they are interwoven. See Isaiah 5: 1-6, and verse seven for the interpretation. The parable is frequently in the form of a sustained simile. For example: "The Kingdom of Heaven is likened unto a man who sowed good seed in his field; but while men slept, his enemy came and sowed tares among

the wheat, and went his way." Or again, "The Kingdom of Heaven is like to a grain of mustard seed which a man took and sowed in his field."

Parables of Our Lord

The thirty major parables spoken by Jesus and recorded by Matthew, Mark, and Luke are the following: The Sower, The Tares, The Mustard Seed, The Leaven, The Treasure, The Pearl, The Net, The Unmerciful Servant, The Laborers in the Vineyard, The Two Sons, The Wicked Husbandman, The Marriage of the King's Son, The Ten Virgins, The Talents, The Seed, The Two Debtors, The Good Samaritan, The Friend at Midnight, The Rich Fool, The Barren Fig-Tree, The Great Supper, The Lost Sheep, The Lost Piece of Money, The Prodigal Son, The Unjust Steward, The Rich Man and Lazarus, The Unprofitable Servants, The Unjust Judge, The Pharisee and the Publican, and The Pounds. (For scholarly discussion of these see Trench's *Notes.*)

The Biblical Parable Illustrated

The Parable of the Prodigal Son (Luke 15) is a literary masterpiece. Every story-teller should study it. In the Goodspeed translation it reads as follows:

"A man had two sons. The younger of

them said to his father, 'Father give me my share of the property.' So he divided his property between them. Not many days later, the younger son gathered up all he had, and went away to a distant country, and there he squandered his property by fast living. After he had spent it all, a severe famine arose in that country, and he began to be in want. And he went and hired himself out to a resident of the country, and he sent him into his fields to tend pigs. And he was ready to fill himself with the pods the pigs were eating, and no one would give him anything. When he came to himself he said, 'How many hired men my father has, who have more than enough to eat, and here I am, dying of hunger! I will get up, and go to my father, and say to him, "Father, I have sinned against heaven and in your eyes; I no longer deserve to be called your son; treat me like one of your hired men!"' And he got up and went to his father. But while he was still a long way off, his father saw him, and pitied him, and ran and fell on his neck, and kissed him. His son said to him, 'Father, I have sinned against heaven, and in your eyes; I no longer deserve to be called your son; treat me like one of your hired men!' But his father said to his slaves, 'Make haste and get out the best robe, and put it on him, and put a ring on his hand, and shoes on his feet; and get the

calf we are fattening, and kill it, and let us feast and celebrate, for my son here was dead, and he has come to life; he was lost, and he is found!' So they began to celebrate. But his elder son was in the field. When he came in and approached the house, he heard music and dancing, and he called one of the servants to him and asked him what it meant. But he said to him, 'Your brother has come, and your father has killed the calf he was fattening, because he has gotten him back alive and well.' But he was angry, and would not go into the house. And his father came out and urged him. And he said to his father, 'Here I have served you all these years, and have never disobeyed an order of yours, and you have never given me a kid, so that I could entertain my friends. But when your son here came, who has eaten up your property with women of the street, for him you killed the calf you have been fattening!' But he said to him, 'My child, you have been with me all the time, and everything I have is yours. But we had to celebrate and be glad, because your brother was dead, and has come to life, and was lost and is found!' "

An Indian Parable Illustrated

The following gloomy picture of human life comes from India. This parable is taken from that monumental epic which is ten times as

long as the Iliad and Odyssey combined, and known as the *Maha-Bharata.*

The Man in the Pit

(The Parable)

A certain Brahmin, it is said, once came into a vast and impassable jungle filled with beasts of prey, and so beset on every hand with horrible roaring lions, tigers, and elephants that even the God of Death would quake at the sight.

The Brahmin's heart was sore affrighted, and his hair stood on end. He ran hither and yonder seaching for some place of refuge, but in vain. And as he ran, he found that the jungle was surrounded with a net which was held by a woman of horrible aspect.

Now in the midst of the jungle was an overgrown pit, covered with creepers and tough grasses. The Brahmin fell into this hidden well, but caught himself in the tangled creepers, and hung there, head downwards.

Meantime new troubles came upon him, for within the pit he saw a huge, mighty serpent; and hard by the mouth of the pit, an enormous black elephant with six faces and twelve feet gradually approaching. Many terrible bees swarmed about the branches of the tree that stood over the pit, eager for the honey which continually dripped down from the twigs.

The man, in spite of these dreadful dangers, sipped the honey as it dripped; but as he sipped, his thirst did not abate; instead he longed for more and more. Mice, some white and some black, gnawed the roots of the plants on which he held fast. There was danger from the beasts, from the horrible woman, from the serpent at the bottom, and from the elephant at the mouth of the pit; danger from the mice, and danger from the bees.

Yet even so he let not go his hope and wish to live.

(Interpretation)

The jungle is life, the beasts are diseases. The monstrous woman is old age, that robs us of youth and beauty. The pit is our mortal body. The mighty serpent within it is death, the ender of all creatures. The tangled creepers are the hopes of life. The elephant is the year; his six faces the six seasons and his twelve feet the twelve months, and the white and black mice which gnaw away the roots of the creepers are the days and nights. The bees are the desires; and the honey, the pleasures of sense.

Characteristics and Examples of Allegories

The allegory is a fictitious narrative used as a vehicle of truth, although not always moral

or religious truth. R. C. Trench says, "The allegory needs not, as the parable, an interpretation to be brought to it from without, since it contains its interpretation within itself; and as the allegory proceeds, the interpretation proceeds hand in hand with it, or at least never falls far behind.

Again, the allegory differs from the parable in that it is often a sustained metaphor, whereas the parable is a sustained simile. For example, read the allegories of Jesus. They are recorded by St. John and are the *Allegory of the Door,* the *Allegory of the Good Shepherd* (John X), and the *Allegory of the True Vine* (John XV). All these are prolonged metaphors. Observe that the 80th Psalm contains an allegory, the *Allegory of the Vine and the Vineyard.*

W. F. Webster defines the allegory as "an extended metaphor, in which concrete objects are made to represent things spiritual in order to present high truths with vividness and power."

Allegories in English Literature

About the year 1362, an uncertain person by name, William Langland, composed an allegory called *Piers Ploughman.* It consists of a series of nine visions or dreams, in which Conscience, Falsehood, Reason, Repentance, and Truth are typified. The longer allegories

are usually in the similitude of a dream or vision.

Two of the longest allegories in English are Spenser's *Fairy Queen* (1590) and *Pilgrim's Progress* (1678). The latter is of interest to the story-teller, for it contains many quaint motion word-pictures of rare beauty.

It has been said that allegories are out of fashion, but that is true only of the longer ones. Laura E. Richards' *The Golden Windows* contains several charming little allegories that every story-teller should know and use.

Examples of Allegories

The author, John Bunyan (1628-1688) was born near Bedford, England. His early life was spent in folly, and later, twelve years were spent in Bedford jail, where he was imprisoned, for conscience' sake. His life furnished materials for *Pilgrim's Progress,* the English Bible being the model of his style and the source of his imagery. He wrote another allegory, *The Holy War,* published in 1682.

For simplicity and clearness Bunyan's *Pilgrim's Progress* has scarcely been surpassed. Many of its incidents are of enduring interest. In the hands of the vitalizing story-teller, Christian, Pliable, Obstinate, Evangelist, Worldly Wiseman, and others live again.

How Christian Fled from the City of Destruction

(Adapted from *Pilgrim's Progress,* Part 1)

As I walked through the wilderness of this world, I lighted on a certain place where was a Den (the jail) and I laid me down in that place to sleep; and, as I slept, I dreamed a dream. I dreamed, and behold I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book and read therein; and, as he read, he wept, and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying, "What shall I do?"

In this plight, therefore, he went home and brake his mind to his wife and children; and thus he began to talk to them. "O my dear wife, and you the children of my tender love, I, your dear friend, am in myself undone by reason of a burden that lieth hard upon me; moreover, I am for certain informed that this our city will be burned with fire from heaven." At this his family were sore amazed, because they thought that some frenzy distemper had got into his head; therefore, they hoping that sleep might settle his brains, with all haste they got him to bed. But the night was as troublesome to him as the day; wherefore, instead of

sleeping, he spent it in sighs and tears. So, when the morning was come they would know how he did. He told them, "Worse and worse."

Now, I saw, upon a time, when he was walking in the fields, that he was, as he was wont, reading in his book, and greatly distressed in his mind; and as he read, he burst out, as he had done before, crying "What shall I do to be saved?"

I looked then, and saw a man named Evangelist coming to him who asked, "Wherefore dost thou cry?"

He answered, "Sir, I perceive by the book in my hand that I am condemned to die, and after that to come to judgment, and I find that I am not willing to do the first nor able to do the second."

Then said the Evangelist, "Why not willing to die, since this life is attended with so many evils?" The man answered, "Because I fear that this burden that is upon my back will sink me lower than the grave, and I shall fall into Tophet. And sir, if I be not fit to go to prison, I am not fit to go to judgment, and thence to execution; and the thoughts of these things make me cry."

Then said Evangelist, "If this be thy condition, why standest thou still?" He answered, "Because I know not whither to go." Then he gave him a parchment roll, and there

was written within, "Flee from the wrath to come."

The man therefore read it, and looking upon Evangelist very carefully, said, "Whither must I fly?" Then said Evangelist, pointing with his finger over a very wide field, "Do you see yonder wicket-gate?" The man said, "No." Then said the other, "Do you see yonder shining light?" He said, "I think I do." Then said Evangelist, "Keep that light in your eye, and go up directly thereto: so shalt thou see the gate; at which when thou knockest it will be told thee what thou shalt do." So I saw in my dream that the man began to run. Now, he had not run far from his own door, but his wife and children perceiving it, began to cry after him to return; but the man put his fingers in his ears, and ran on crying "Life! Life! eternal life!" So he looked not behind him but fled toward the middle of the plain.

The Man with the Muck-Rake

(From *Pilgrim's Progress.* Part 2)

Christiana, wife of Christian, her four sons together with the damsel Mercy, left the city of Destruction and started for the city of Zion. On the way they stopped at a house which was built for the relief of Pilgrims. Interpreter, the owner, took them through the different

rooms, and showed them the pictures that were once so profitable to Christian.

Then Interpreter took them into a room where was a man that could look no way but downwards, with a muck-rake in his hand.

There stood also one over his head, with a celestial crown in his hand, and proffered him that crown for his muck-rake, but the man did neither look up, nor regard, but raked to himself the straws, the small sticks, and the dust of the floor.

Then said Christiana, "This is a figure of a man of this world, is it not, good Sir?"

"Thou hast said the right," said Interpreter, "and his muck-rake doth show his carnal mind. And whereas he can look no way but downwards, it is to let thee know that earthly things, when they are with power upon men's minds, quite carry their hearts away from God."

Then said Christiana, "O, deliver me from this muck-rake!"

The Visions of Mirzah

By Joseph Addison (1672-1719)
(From The Spectator, No. 159,
Saturday, September 1, 1711)

When I was at Grand Cairo I picked up several oriental manuscripts which I have still by me. Among others I met with one entitled "The Visions of Mirzah," which I have read over with great pleasure. I intend

to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word as follows:

"On the fifth day of the moon, which according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life. 'Surely,' said I, 'man is but a shadow and life a dream.' Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him he applied it to his lips, and began to play upon it. The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. My heart melted away in secret raptures.

"I had been often told that the rock before me was the haunt of a genius; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts, by those transport-

ing airs which he played and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me and at once dispelled all the fears with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirzah,' said he, 'I have heard thee in thy soliloquies, follow me.'

"He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thine eyes eastward,' said he, 'and tell me what thou seest.' 'I see,' said I, 'a huge valley and a prodigious tide of water rolling through it.' 'The valley that thou seest,' said he, 'is the vale of misery; and the tide of water that thou seest, is part of the great tide of eternity.' 'What is the reason,' said I, 'that the tide of water I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?' 'What thou seest,' said he, 'is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now,' said he, 'this sea that is thus bounded with darkness at both ends, and tell me what thou discoverest in it.' 'I see a bridge,' said I, 'standing in the midst of the tide.' 'The bridge thou seest,' said he, 'is human life; consider it attentively.' Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches

with several broken arches, which added to those that were entire made up the number about an hundred. As I was counting the arches the genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. 'But tell me further,' said he, 'what thou discoverest on it.'

"'I see multitudes of people passing over it,' said I, 'and a black cloud hanging on each end of it.' As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon further examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon, than they fell through them into the tide and immediately disappeared. These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud than many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire.

"There were indeed some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but

fell through one after another, being quite tired and spent with so long a walk.

"I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Some were looking up towards the heavens in a thoughtful posture, and in the midst of a speculation, stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed and down they sank. In this confusion of objects, I observed some with scimitars in their hands, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped, had they not been thus forced upon them.

"The genius seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. 'Take thine eyes off the bridge,' said he, 'and tell me if thou seest anything thou dost not comprehend.' Upon looking up, 'What mean,' said I, 'those great flights of birds that are perpetually hovering about the bridge, and settling upon it from

time to time? I see vultures, harpies, ravens, cormorants; and among many other feathered creatures several little winged boys, that perch in great numbers upon the middle arches.' 'These,' said the genius, 'are envy, avarice, superstition, despair, and love, with the like cares and passions that infest human life.'

"I here fetched a deep sigh; 'Alas,' said I, 'man was made in vain! How is he given away to misery and mortality! tortured in life, and swallowed up in death!' The genius, being moved with compassion towards me, bid me quit so uncomfortable a prospect. 'Look no more,' said he, 'on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it.' I directed my sight as I was ordered, and I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge wall of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits with garlands upon their heads, passing

among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the genius told me there was no passage to them, except through the gates of death that I saw opening every moment upon the bridge. 'The islands,' said he, 'that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the seashore. There are myriads of islands behind those which thou here discoverest, reaching further than thine eye or even thine imagination can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of its respective inhabitants. Are not these, O Mirzah, habitations worth contending for? Does life appear miserable, that gives thee opportunities of earning such a reward? Is death to be feared, that will convey thee to so happy an existence? Think not man was made in

vain, who has such an eternity reserved for him.' I gazed with inexpressible pleasure on these happy islands. At length, said I, 'Show me now, I beseech thee, the secrets that lie hid under those dark clouds that cover the ocean on the other side of the wall of adamant.' The genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. I then turned again to the vision which I had been so long contemplating; but instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it."

The end of the first vision of Mirzah.

The Open Door

(From *The Golden Windows)*

(Copyright by Little, Brown & Company)

A man who had grown old in prison sat and bewailed his imprisonment.

"Alas!" he said, "what a dreadful place is this in which I must stay! All around me is sighing and sobbing, pale sorrow and black wickedness. The loathly walls hem me in straitly; the window bars are strong and heavy; there is no escape. Hateful is this prison, hateful the days I pass in it, hateful the faces of men and women, prisoners like

myself. O, that the door were open, and I a free man!"

By and by came One in white, who set open the door, and beckoned to the man, and said "Come forth!"

But the man crouched down where he sat, and cried out:

"No! no! I am not ready to go yet. After all, the prison is tight and dry, and not so very cold, save in winter. Outside it is strange and empty, and a wind blows, I know not whither. Moreover, my fellow prisoners are friendly, even if they are not so very virtuous. Let me stay here, where at least I am dry and warm, and safe from the things that are not known."

And he turned to his fellow-prisoners, and laid hold on their clothes, and cried, "Save me! save me from him in white, and from the open door!"

The Door

A boy was running through flower-starred meadows, chasing butterflies and answering the songs of the birds. By and by he came to a wall, and in the wall was set a wide and lofty door; but the door was locked, and guarded by spirits, with names written in their foreheads."

"Shall I knock at the door?" asked the boy.

"Not yet!" said one, rising from the ground where she had been lying. The name on her forehead was Indolence, and she had soft eyes, and a slow, soft smile.

"On the other side is work to do—work all day long, and not time or chance to play. See the flowers here, and the ripe fruit on the trees, and the soft grass where we may lie at length and look up at the blue sky! Do not knock at the door yet!"

"Not yet!" said another, who wore a green robe. His face was subtle, and the letters on his forehead seemed to shift and blur so that the name was hard to read; but when one looked steadfastly it was Selfishness.

"On the other side are people who will ask you to do things for them—poor and sick and suffering people, with doleful tales to tell and ugly scars to show; all troublesome and importunate. Here, on this side of the wall, everything is done for you; on the other side, it is you who must do things for the rest of the world. Stay here as long as you can, in the flowery meadow; do not knock at the door yet!"

"Not yet!" cried two twin spirits in gray, with frightened eyes; the names on their foreheads were Timidity, and Ignorance.

"On the other side are two terrible things, hobgoblin shapes of horror and cruelty. One is called Life, the other Death. No sooner

will you cross the threshold of the doors than they will come ravening at you, and clutch you, and tear you with their dreadful claws, and finally devour you. Do not knock at the door, we implore you!'

"You interest me extremely," said the boy, "I must look into this!"

He knocked and Destiny opened the door.

The Mirage Hunter

(Adapted, and outlined from F. W. Bain's *A Digit of the Moon,* a framed collection of Hindu love tales)

Rasakasaka, story-teller and prime minister to the king, was engaged in a contest of wits with a certain princess. If, in twenty days, he told a story she could not explain or a riddle she could not solve, she was to become the bride of King Suryakanta; but if she succeeded, the King was to be banished, or reduced to slavery. Such was the wager. Having failed in the first twelve attempts, on the thirteenth day the story-teller told "The Story of the Mirage Hunter" which is as follows:

(Introduction)

Lady, once upon a time, the master of a caravan, was crossing the great desert.

(Initial Incident: He sees a mirage)

And as he went along, he suddenly looked up, and saw before him in the distance the walls of a great city, with a beautiful lake of

heavenly blue before it. And he was amazed; and with his soul on fire with longing for the nectar of that lake and that city, he urged on his camels in that direction.

Rising Action:

(Step 1. *He meets his first disappointment*)

But he could not reach it, and suddenly it disappeared, and he found himself alone in the desert, with the sun and the sand, and no water and no city.

Then he said, "I would not lose that city for all my wealth."

(Step 2. *His followers fail to disillusion him*)

Then his followers said: "Sir, this is a delusion: it is the mirage: there is no such city and no water." But he would not believe them.

(Step 3. *He meets his second failure*)

And remaining where he was in the desert, he waited till the next day, and at the same hour he saw it again. So he mounted his swiftest camel, and pursued it for hours far into the desert but he could not overtake it. It disappeared.

(Step 4. *He tries again*)

Then he abandoned his journey and encamped in the desert. And day after day he gave chase to that beautiful city, with its wa-

ter, but he never reached it. But the more he pursued it, the more its lure grew upon him, so that at last he forgot everything else in the world.

(Step 5. *His relations try to disillusion him*)

His relatives came and said, "What madness has smitten you? Do you not know that this is the mirage, and that you are chasing phantoms while your wealth goes to ruin?" But he answered:

"What are words in comparison to the testimony of the eyes? Do I not see the city and its water? Then how can it be a delusion?"

Then his relations flew into a rage and said, "You fool, it is the mirage." But he said, "If it is nothing, how then can I see it? Explain this to me." But they could not.

(Climax: He meets his fate)

So they abused him and laughed at him and left him in the desert. And he remained there, every day pursuing that city which ever disappeared. And this he did till his wealth was wasted and his camels dead, and he himself was lost; and he died, and the sun whitened his bones.

(Conclusion: His friends explain his actions)

His story went abroad and his friends said,

"The sun of the desert made him mad." But his relations said,

"Out on this madman! He has destroyed us with his folly."

(*A wise man laughs*)

And a certain wise man heard the story; and he laughed to himself and said, "Says the pot to the pipkin, 'Out on you, miserable clay!'"

"Now tell me, Princess," said the prime minister, "what did the wise man mean?"

Interpretation: The princess answers the question

Then the Princess said, "His relations blamed the madness of the caravan leader because he took mirage for reality, not knowing that they were themselves no less mad in taking this world and its perishable wealth for reality, and pursuing, as he did, phantoms. For what is this world but illusion? Thus they were like clay pots abusing clay pipkins for being made of clay."

SUGGESTED QUESTIONS AND EXERCISES

1. Were parables used before the days of Jesus? If so, by whom? Give examples.
2. How does a parable resemble an allegory? How differ from an allegory?
3. How does the fable differ from the parable and the allegory?
4. Did the Greeks combine allegory with myth? Justify your answer.

5. Compare the *Man in the Pit* with *The Vision of Mirzah.*

6. State briefly the themes presented in the *Visions of Piers Ploughman.*

7. Describe briefly the twelve several adventures that were undertaken by the twelve several knights in *Fairy Queen.*

8. Was the allegory used mainly as an instrument of instruction? Of entertainment? Of satire?

9. Write an original parable.

10. Write an original allegory.

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CHAPTER XVIII

The Story-Teller's Pack: Myths

"O antique fables! beautiful and bright
And joyous with the joyous youth of yore;
O antique fables! for a little light
Of that which shineth in you evermore,
To cleanse the dimness from our weary eyes,
And bathe our old world with a new surprise
Of golden dawn entrancing sea and shore."

—James Thompson.

Definition of Myths

The line of demarkation between myths and other literary types is not clear. In common with beast fables, hero tales, folk tales, and fairy tales they are based on that primitive belief in an animated world known as animism. In all myths an animated nature is taken for granted. All have a simplicity and an elemental appeal that give them a perennial charm for children. However, selection is necessary, because some myths are wholesome, others are coarse, and others are senseless.

The myth was considered not merely a vehicle of the truth, but the truth itself; its chief characters were deities, with heroes, common mortals, and animals in subordinate roles; its purposes, explanatory and religious. Each

race had its own myths. Some were original, some original in part, others borrowed outright. At first they were believed literally and lived by, then taken figuratively, and finally rejected. Helen A. Clark in *A Child's Guide to Mythology* says

"A myth is any imaginative explanation or interpretation by man of himself or of the objects and events in nature outside of himself, including their appearance, their effects, and the still greater mystery of their causes. It may exist in many forms from the simple myth of explanation to the complicated systems of religious myths in which the objects of nature are regarded as gods in human form."

Myths represent primitive man's best explanation of the world based on observation. Furthermore, they reveal the religious beliefs by which he lived. When reduced to written form, they made up his sacred literature. In a word, they disclose his scientific spirit, his religious nature, and his philosophy of life.

Origin of Myths

The facts about the origin of myths are few, but the theories are many. Perhaps each theory has some truth but no one theory is perfectly adequate. The story-teller should have a speaking acquaintance, at least, with

these interpretations, which, briefly stated, are as follows:

1. The Allegorical Theory of Aristotle (350 B. C.)

At first, myths were allegories in which the facts of physics, chemistry, and astronomy, as well as moral and religious truths, were symbolized. Later, these allegories were believed literally. For example, the myth that says that Kronos (Saturn) devoured his own children, meant originally, that Time (Kronos) destroys whatever it has brought into being.

Lord Bacon, in modern times, advanced this theory. It assumes that primitive men were physicists, chemists, and astronomers, as well as literary geniuses in the making of allegories, and that later these myth-makers degenerated and lost these sciences. E. B. Tylor in his *Primitive Culture* discredits this theory; and Thomas Carlyle in *Heroes and Hero Worship* reduces it to an absurdity.

2. The Historic Theory of Euhemerus (300 B. C.)

All myths are based on historic persons and their actions. Myth-makers simply magnified and glorified human beings into deities and other super-human beings. For example, Æolus, god of the winds, was really only a king of several islands west of Italy. He

taught the natives how to use sails for propelling ships and how to use weather signs for forecasting storms.

This theory accounts for a few of the hero myths, but fails for others.

3. The Biblical Theory of Raleigh (1600 A. D.)

In his *A History of the World* Sir Walter Raleigh holds that all myths are derived from scriptural narratives. The real characters of the Bible are renamed and deified. For example, the serpent that tempted Eve became the dragon that guarded the golden apples; Tubal became Vulcan; Tubal-Cain, Apollo; Noah, Deucalion; and Samson, Hercules.

Gladstone accepted this theory, which is, in fact, a special form of his Historic Theory. Its assumption, that the Biblical narratives antedate all of the myths, is one of its many weak points, for some of the myths were current as early as 3500 B.C.

4. The Philological Theory of Muller (1823-1900)

Max Muller, a distinguished orientalist and philologist, and his followers hold that the divinities of mythology are the outgrowth or the offspring of a disease of language. In both ancient and in modern languages such nouns as sun, moon, day, night, dawn, etc., have gram-

matical gender. Even in the English we personify many of them as follows: The Sun is the King of the Day, and the Moon is the Queen of the Night. In the course of time the original meanings were forgotten and gender, which is a grammatical form, changed to sex; and so sun, moon, dawn, etc., changed to deities. (See Guerber's *Myths of Greece and Rome,* Chapter XXX "Analysis of Myths".)

Although Max Muller's Etymological Theory has been discredited by Lang and others, he still deserves high credit for his *Comparative Mythology.* This scholarly philologist traces Indian, Persian, Greek, Roman, Teutonic and Scandinavian myths to a common source in the Aryan tablelands of Asia. However, he fails to account for parallelisms between Aryan and non-Aryan myths.

5. *The Anthropological Theory of Tylor, Lang, and Others*

Myths are the survivals of early customs, religions, sciences, and history. They reflect the lives of their authors, not their subjects. Primitive peoples of all times are characterized by *curiosity,* by *credulity,* and by a *personalizing tendency.* With these instincts and attitudes they have reacted on their environments and have evolved crude philosophies, natural religions, and elementary sciences of which all are animistic. Moreover, we see in

folk-lore a remarkable uniformity in the working of the human mind regardless of race.

For fuller discussion see *Primitive Psychology, the Key to Folk Lore,* Chapter XIV of this book.

Andrew Lang, Edward B. Tylor, and John Fiske are the protagonists of this theory which has the two-fold basis of psychology and anthropology. John Fiske says, "A myth is an explanation by the uncivilized of some natural phenomenon. A thing is explained when it is classified with other things with which we are familiar." Andrew Lang says that myths are a product of the early human fancy, working on the most rudimentary knowledge of the outer world. For his argument see his *Modern Mythology.*

By this interpretation, myths are primitive man's best explanations of a mysterious universe. They are his "Just So" stories. For a time they satisfy his curiosity, meet the demands of his judgment, gratify his soul hunger for harmony with the cosmos, and furnish him life-guidance. For example, in ancient Babylonia all legal documents contained the name of one or more of the gods at witnesses.

Classification of Myths

Edward B. Tylor classified myths as follows:

1. Nature Myths: Sun, moon, eclipse, thunder, etc.

2. Philosophical Myths: Fossil bones, fossil footprints, etc.
3. Exaggeration Myths: Giants, dwarfs, etc.
4. Legendary Myths: Tales attached to certain places or to historical persons.

Charles M. Gayley classifies myths thus:

1. Explanatory myths whose purpose was instruction.
2. Æsthetic myths whose purpose was entertainment.
   a. Historic myths in which gods, heroes, and other characters depend upon an over-ruling fate, power, or providence. Example, the Iliad of Homer.
   b. Romantic myths in which the characters have more choice in judgment, conduct, and feeling, i. e., more responsibility. Example, the Odyssey of Homer.

Marion R. Cox gives the following classification:

1. Myths of Observation: Great fossil bones, rainbow, thunder, lightning, eclipses, etc.
2. Nature Myths: Sun, moon, stars, milky way, etc.
3. Creation Myths: Earth, man, woman, fire, etc.
4. Miscellaneous Myths: Physical peculiarities of man and of animals. Examples: Short tails of bears, bald heads of buzzards, and the animistic transformations of men into beasts, and beasts into men.

C. M. Barbeau classifies Huron and Wyandot myths in this fashion:

1. Cosmogonic Myths: Origin of world, of the Seven Stars, etc.
2. Sociological Myths or myths of the origin of power and social standing: Origin of the Snake Clan, etc.
3. Myths of giants and dwarfs: The flinty giant, etc.

4. Myths of animals: The big turtle, the little gray woodpecker, etc.
5. Myths of monsters: The flying lion, etc.
6. Myths of wizards and witches: The witch transformed into a hen, etc.

EXAMPLE OF A TYPICAL GREEK MYTH

(Analyzed and adapted)

Niobe the Boastful

THE ROCK OF NIOBE

"Weird marvel seems that Rock of Niobe
To men that pass with feet fear-goaded: there
They see the likeness of a woman bowed,
In depths of anguish sobbing, and her tears
Drop as she mourns grief-stricken, endlessly—
Yea thou wouldst say that verily so it was,
Viewing it from afar; but when hard by
Thou standest, all the illusion vanishes."

—Quintus of Smyrna (400 A. D.).
The Fall of Troy, translated by A. S. Way.

I. *Preliminary Situation:* Niobe, Queen of Thebes, is proud and ungrateful.

The sad fate of boastful Arachne had served to warn mortals that they dare not presume to make themselves equal to deities. But proud Niobe would not learn this lesson.

Niobe was the daughter of King Tantalus of Phrygia, and wife of King Amphion, son of Jupiter. She was over proud of her birth, her marriage, her beauty, and her power as queen of Thebes. But most of all she boasted of her seven manly sons, and seven beautiful daughters. Moreover, she was full of ingratitude to the gods and goddesses for these favors.

II. *Initial Incident:* Niobe's boasting offends the goddess Latona.

On the day of the annual festival in honor of the goddess Latona, Niobe went among the worshippers in Thebes and thus she spoke: "What folly to prefer beings you have never seen to those who stand before your eyes! Why will you prefer this Titan, Latona, with her two children, to me with seven times as many? Were I to lose some of my children I should still be richer than Latona. Off with the laurel from your brows! Have done with your worship!" The people of Thebes obeyed. And so the goddess was filled with anger.

III. *Rising Action:*

Rising Step 1. Latona calls on Apollo and Diana to protect her.

Calling her son and daughter to her thus spoke Latona: "My children, I have been proud of you, and proud to hold myself second to none of the goddesses except Juno alone. But now, the scornful, impious Niobe will deprive me of worship unless you protect me."

Rising Step 2. Apollo and Diana promise to avenge Latona.

"Say no more," spoke Apollo, "speech only delays punishment." So said Diana also.

Rising Step 3. Apollo slays the sevens sons of Niobe.

Darting through the air, veiled in clouds,

they alighted in the towers of Thebes. Below them, on a broad plain the youth of the city pursued their warlike sports. The sons of Niobe and Amphion were there. The first-born was struck by a fatal arrow as he guided his foaming steeds. "Ah, me!" he cried and fell lifeless. Another vainly tried to escape, but the inevitable arrow overtook him. Two others stood wrestling together, breast to breast. A single arrow transfixed them both. Two others hastening to their aid were pierced.

One only son was left, Ilioneus by name. He tried to pray. "Spare me, ye gods!" he cried, but too late for Apollo's arrow had already left the string.

Rising Step 4. Amphion commits suicide.

Overwhelmed by the death of his seven sons Amphion destroyed himself.

Rising Step 5. Niobe defies Latona.

Niobe finding her seven sons slain, came, and knelt and kissed now one, now another of her dead.

"Cruel Latona," cried she, "satiate your hard heart while I follow to the grave my seven sons. But I am still richer than you, my conqueror."

Rising Step 6. Diana slays six of Niobe's daughters.

Scarce had she spoken when the bow sounded and struck terror into all hearts save Niobe's. She was brave from excess of grief.

Over the sons' biers stood the mourning daughters. One daughter after another fell, for neither escape nor concealment availed.

IV. *Climax:* Latona's triumph is complete.

One only remained—the youngest—whom the mother covered, as it were with her whole body.

"Spare me one! O spare me one of so many," she cried. But while she spoke that one fell dead, pierced by Diana's arrow. Desolate, Niobe sat among sons, daughters, husband, all dead, and seemed torpid with grief. The insult to Latona had been avenged.

V. *Falling Action:*

Falling Step 1. The gods made Niobe a stony rock.

As Niobe sat, grief-stricken, the breeze moved not her hair, no color was on her cheek; her eyes glared fixed and immovable. Her tongue clave to the roof of her mouth, and her veins ceased to convey the tide of life. Her neck bent not, her arms made no gesture, her foot no step. Within and without she was changed to a stony rock wherefrom tears ever stream.

VI. *Conclusion:*

The gods carried Niobe to her native mountains. At the foot of Mt. Sipylus she still remains, a mass of rock from which trickling tearstreams flow, the tribute of her never-end-

ing sorrow. Though changed, Niobe still grieves and weeps for her lost children.

Interpretations and Application

By the allegorical theory, Lord Bacon would say, "Niobe, the mother, represents winter, hard, cold, and proud; until Apollo's deadly arrows, the sunbeams, slay her children, the winter months. Her tears are the emblems of the natural thaw which comes in spring, when winter's pride has melted."

By the philological theory Max Muller would declare, "The story of Niobe is a cloud myth. The ancient Aryan had the same word to denote cloud and mountain and so the cloud and mountain myths are often the same. Niobe is a personification of the clouds. Her many children, the mists, are fully as beautiful as Apollo and Diana, by whose bright darts they are ruthlessly slain. Niobe grieves so sorely at their untimely death that she dissolves in a rain of tears, which turns into hard ice on the mountain summit."

By the modern anthropological theory, Niobe would seem to represent concretly the fate of proud and presumptuous folk who are brought to sudden ruin by the decree of fate. Early man observed this phenomenon of disaster, and his scientific spirit demanded an explanation. With his animistic beliefs as a basis, he reasoned from effect back to cause

and supposedly found it to be the will of powerful and offended deities who were as revengeful as himself.

A wise Jewish observer phrases the phenomenon thus: "Pride goeth before destruction, and a haughty spirit before a fall."

Professor O. O. Norris says that originally the myth of Niobe, the boastful, was a true myth invented to "teach" the origin of the Rock of Niobe.

In the hands of the modern story-teller the story of Niobe teaches a moral lesson.

Example of a Hindoo Myth

The First Woman
(Adapted)

In the beginning, when Twashtri came to create woman, he found that he had used all his materials in making man, and that no solid elements were left. So, after profound thought he did as follows: He took the roundness of the moon, and the curves of creepers, and the clinging of tendrils, and the trembling of grass, and the slenderness of the reed, and the bloom of flowers, and the lightness of leaves, and the tapering of the elephant's trunk, and the glances of deer, and the timidity of the hare, and the vanity of the peacock, and the gaiety of sunbeams, and the weeping of clouds, and the fickleness of the winds, and the soft-

ness of the parrot's bosom, and the hardness of adamant, and the sweetness of honey, and the cruelty of the tiger, and the warm glow of the fire, and the coolness of snow, and the chattering of jays, and the cooing of the dove, and, compounding all these together, he made woman and he gave her to man.

But after one week, man came to him and said, "Lord, this creature that you have given me makes my life miserable. She chatters without stopping and teases me beyond endurance, never leaving me alone; and she requires constant attention, and takes all my time, and cries about nothing, and is always idle and so, I have come to give her back again, as I cannot live with her."

So Twashtri said, "Very well," and he took her back.

Then after another week, man came again to him and said, "Lord, I find that my life is very lonely since I gave the woman back to you. I remember how she used to dance and sing for me, and look at me out of the corner of her eye, and cling to me; and her laughter was music, and she was beautiful; so give her back to me again."

Then Twashtri said, "Very well," and gave her back again.

After only three days, man came back to him again and said, "Lord, I know not how it is; but after all I have come to the conclusion

that she is more of a trouble than a pleasure to me; so please take her back again.

But Twashtri said, "Out on you! Be off! I will have no more of this. You must manage as best you can."

The man said, "But I cannot live with her."

And Twashtri said, "Neither could you live without her." And he turned his back on man, and went on with his work.

Then man said, "What shall I do? I cannot live either with her or without her." The question is still unanswered.

From F. W. BAIN'S *A Digit of the Moon*—Putnam; 1901

Example of a Wyandot Indian Myth

THE ORIGIN OF THE WORLD

(Adapted from C. M. Barbeau's version)

The people were living beyond the sky. One day the chief's only daughter fell sick. The runner brought the medicine man who said, "The cure is in the roots of this wild apple tree. Dig around it." They did so. "Let her arms touch the roots." They placed the sick girl in the trench, when, behold the tree and the women fell through a hole in the sky.

Below the sky was a big water. Two swans saw the woman creature falling. They caught her lightly on their backs, where she rested.

The swans found Big Turtle. He called a council of all swimming animals. They said,

"We must save the woman creature and make her a home." Said Big Turtle to Otter, "Dive and bring up dirt from the tree roots." He tried, but failed. Muskrat and Beaver both tried and both failed.

Then Toad said, "I'll try." At this, all the animals jeered and laughed except Big Turtle, who said, "You do well to try. Perhaps you will be lucky." Toad took a long breath and went down, down. At last a bubble of air came up and then the old Toad. In her mouth she carried a few grains of sand, which she spread around the edge of Big Turtle's shell. Then an island grew on Big Turtle's back, and it became the world, and the woman lived upon it.

The woman needed more light. The animals held a council. Said Little Turtle, "If I could only get up into the sky, I could gather the lightning and make a light." "You do well to try perhaps you will be lucky,," said Big Turtle.

One day, not long after, a dark, whirling cloud carried Little Turtle up into the sky where she gathered lightning. She made the Sun, and then she made the Moon as wife to the Sun. And the Sun and Moon gave light to the woman.

During all this time, the woman lived with her "grandmother," an old woman whom she had found on the island. Soon after she had

landed on the island she gave birth to twin boys. As they grew, one was kind and the other was cruel. Good One prepared the world for the coming of the people. He made smooth, gentle plains, forests and rivers, good berry bushes and good animals. But Bad One made rocks and mountains and deserts, thorns and brambles and fierce animals. Good One made fishes without scales; Bad One then coated them over with large flinty scales, hard to be scraped off.

Bad One went to the west and died. But Good One went on improving the world, and removing many evils brought forth by his brother. Last of all he made the people, the Wyandots. And the Toad has always been held in reverence by the Wyandots. They call her "Our Grandmother" even to this day.

Literary Sources of Myths

Thanks to a few choice mythographers—poets, philosophers, priests and more recently, scientists—some of the world's myths have been preserved. In Greece, the wandering minstrel, Homer (1000 B. C.), made all the world his debtor by his songs of the Trojan War—*The Iliad,* and his narrative of the wanderings of Ulysses—*The Odyssey.* Hesiod (700 B. C.), another Greek poet, has preserved the family tree of the Olympian gods in his *Theogony.* Other Greeks who have given lit-

erary life to classic myths are Pindar (500 B. C.), and Apollodorus (140 B.C.)

Of the Roman writers, we are indebted to Virgil (B. C. 70), for his *Æneid;* to Ovid (43 B. C.), for his *Metamorphoses;* and to Apuleius (150 A. D.), for his myth of *Cupid and Psyche.*

Unknown bards and skalds of northern Europe, preserved sacred records of the mighty deeds of the heroes of Asgard in the Sagas and Eddas.

The myth writers of the ancient Orient, i. e., Babylonia and Assyria and of Egypt were the priests. In the ancient cuneiform writing, Babylonian priests inscribed the *Epic of Creation* on the seven Tablets of Creation. This epic, telling of creation and of the wars and other deeds of demons and gods was placed in the library of Nineveh by Assurbani-pal about 625 B. C. It is now in the British Museum. Within the last hundred and fifty years, Niebuhr and Rawlinson have succeeded in deciphering these cuneiform writings. Upon clay tablets in the same library in Nineveh was recorded the *Epic of Gilgames, king of Erech,* an interesting mixture of myth and legend. Thousands of clay tablets containing prayers, hymns, incantations and legends have been found.

In Egypt the sacred literature of myth and legend was preserved by the priests. In the

Book of the Dead (3333 B.C.), and on the walls of tombs and on many papyri that have been found and translated we may see portrayed the gods of Egypt.

American myths have been delivered orally by old natives of the different Indian tribes to collectors of folk-lore who have made permanent records. Special credit is due to the governments of Canada and the United States, which have had researches and records made by scientists from the departments of anthropology and ethnology. For notable work of this kind we cannot be too grateful to Major J. W. Powell of the Smithsonian Institute.

Purposes of the Myth in Modern Education

The teaching of myths in the elementary school and the junior high school is justified on various grounds. The validity of these grounds may, sometime, be tested scientifically.

Some of the motives for using the myth in education are the following:

1. The Myth as an Instrument of Orientation

It is asserted that the myth gives children a race perspective; that it begets a sense of race continuity by integrating the past, present and future; that it reveals us as beneficiaries of the past and debtors of the future. The myth's

organizing power is counted as its most general function.

2. *The Myth as Subject Matter for an Interesting Story*

As reading matter it entertains children and gives material for re-telling and story-acting. The question might be asked, "Why is it interesting?"

3. *The Myth as an Aid to Teaching Appreciation of Beauty*

Many of the cruder myths would be worthless, but the more polished mythical stories, as those in the Homeric cycle, by their artistry of conception and form should be of great value. Many are models of simplicity and beauty.

4. *The Myth as an Instrument in Moral Education*

One of the original functions of the myth was to produce moral and religious changes. By it the ancients taught prudence, justice, courage, hospitality, conjugal, parental and filial affection, and reverence. Felix Adler finds many moral lessons in the *Iliad* and the *Odyssey.*

5. *The Myth as the Key to Literary Allusion*

English literature is permeated with references to Greek and Norse mythological char-

acters and situations. A background of myth is therefore, a pre-requisite to an understanding of allusions embodied in literature. This fact is so generally accepted that brief courses in Greek and Norse mythology are given in the junior high school, usually in the ninth grade. Advanced courses in mythology are given later in the colleges.

Selecting Myths for Use in the Junior High Schools

In the courses in mythology given to ninth grade children in our high schools there has been a wide range of choice. On a basis of story interest the following Greek myths are quite generally read or told: Admetus and Apollo, Apple of Discord, Arachne, Atalanta's Race, Baucis and Philemon, Callisto and Arcas, Cupid and Psyche, Echo and Narcissus, The Labors of Hercules, Icarus and Dædalus, Latona and Niobe, Orpheus and Eurydice, Pluto and Persephone, Pandora, Perseus, Phæton, and Prometheus.

Mythology for Interpretative Purposes

How much mythology should a high school pupil know in order to interpret literature read in English classes? This is the question asked and answered in a master's thesis, completed in 1928, by Miss Virginia Alice McClure, in the University of Colorado. First,

a list was made of twenty-four books most frequently used in high school English courses. Some of the titles are the following: Tale of Two Cities, Treasure Island, Essay on Burns, Sketch Book, Julius Cæsar, Silas Marner, Tales of a Wayside Inn, and Il Penseroso. The twenty-four books were read and the passages containing mythological allusions copied, and frequencies recorded.

An abstract of Miss McClure's conclusion as to the Greek myths that high school pupils need most for interpretative purposes is here given: 1. Stories of the major gods: Jupiter, Apollo, Vulcan, Mercury, Mars, and Neptune. 2. Stories of the major goddesses: Juno, Diana, Minerva, Venus, Vesta, and Ceres. 3. Stories of Hades: Pluto, Proserpine, Charon, Cerberus, Harpies, Styx, Lethe, and Fates. 4. Olympus, home of the gods. 5. Bacchus. 6. Orpheus. 7. Lesser divinities of Heaven: Cupid, Muses, Graces, Nemesis, Morpheus, Hymen. 8. Lesser divinities of the water: Naiads, Nereids, Nereus, Triton, Sirens. 9. Lesser divinities of Earth: Pan, Satyrs, Dryads, Nymphs. 10. Heroes: Hercules, Perseus, Bellerophon. 11. Giants: Titans, Enceladus, Cacus. 12. Creation, and some others.

Norse Mythology is also needed as a literary background as here indicated. — 1. Major gods: Thor, Odin, and Loki. 2. Giants. 3.

Valkyries. 4. Warlocks and magicians. 5. Sagamen. 6. Ragnarok.

This, and other studies that may follow, may shift the emphasis to the myths most needed for purposes of interpretation.

NOTE. An illuminating pamphlet on *Myths and the Teaching of Myths* has been written by Professor Orland O. Norris of the State Normal College, Ypsilanti, Michigan.

QUESTIONS AND EXERCISES

1. Define these terms: myth, mythical, mythology, mythographer.

2. Show the relation of the myth to the primitive animistic and totemistic conceptions.

3. What is the difference between myths and hero tales? Myths and legends?

4. To whom are we indebted for preserving myths in literary form?

5. What is comparative mythology?

6. What are cosmogonic myths? Etiological myths? Sociological myths?

7. Why should myths be studied by the children in elementary schools? In high schools? In the colleges?

8. Why should the story-teller study mythology? The high school teacher?

9. How can the study of mythology be linked with something the child already knows: such as, constellations, names of flowers, advertisements, etc.?

10. Which myths best illustrate the type which was made to teach the moral of obedience? Of humility? Of hospitality? Which reveal man's scientific spirit?

11. What purpose did myths serve in those times and lands where they were believed?

12. What became of the myths when belief in the gods broke down?

13. What practical use now is made of mythology?

14. Why are the myths of Europe so much better known to us than those of the ancient Orient? Why are Greek myths best known of all?

15. Contrast and compare Greek and Norse mythology.

16. What deities in the ancient Orient have their counterparts in the myths of Europe?

17. What gods of the Orient are mentioned in the Bible? What gods of Europe?

18. How do you account for the parallels between the myths of Egypt and those of Greece? Between those of Greece and those of Rome? Between those of Rome and those of Scandanavia? Between those of Egypt and those of North America?

BEST BOOKS OF MYTHS FOR THE STORY-TELLER

1. Myths of Europe: Greek, Roman, Norse, Celtic

Adams, Julia Davis—*The Swords of the Vikings*—Dutton; 1928

Asbjornsen, P. C.—*Tales of the Fjeld*—Putnam; 1908

Bailey, Carolyn S.—*Wonder Stories: Best Myths for Boys and Girls* (Greek, Illustrated)—Bradley; 1920

Baker, Emily Kip—*Stories of Old Greece and Rome*—Macmillan; 1913

Baker, Rannie B.—*In the Light of Myth*—Row; 1925

Brown, Abbie F. — *In the Days of Giants* (Norse)—Houghton; 1902

Bulfinch, Thomas — *Mythology, Age of Fable and Chivalry*—Crowell; 1913

Clark, Helen A. — *A Child's Guide to Mythology*—Baker; 1912

Colum, Padraic—*The Children's Homer*—Macmillan; 1920. *The Golden Fleece*—Macmillan; 1921. *The Children of Odin*—Macmillan; 1920

Cox, Sir G. W.—*Tales of Ancient Greece* — Dutton; 1915

Cruse, Amy—*Young Folks' Book of Myths*—Little; 1927

Gayley, C. M.—*Classic Myths*—Ginn; 1911

Guerber, H. A.—*Myths of Greece and Rome*—American; 1893. *Myths in Northern Lands*—American; 1895

Hawthorne, Nathaniel—*Tanglewood Tales* (Juvenile)—Houghton; 1887. *Wonder Book* (Juvenile)—Houghton; 1883

Herzberg, Max J.—*Myths and Their Meaning*—Allyn; 1928

Hoffman, Alice S.—*The Book of Sagas* (Illustrated)—Dutton

Hutchinson, W. M. L.—*The Golden Porch*—Longmans; 1907. *Orpheus With His Lute*—Longmans; 1909

Jewett, Eleanore M.—*Egyptian Tales of Magic* (Juvenile)—Little; 1924

Keary, A. and E.—*The Heroes of Asgard*—Macmillan; 1904

Loomis, Roger S.—*Celtic Myth and Arthurian Legend*—Columbia University Press; 1927

Mabie, Hamilton—*Norse Stories Retold from the Eddas*—Dodd; 1901

Maspero, Sir G.—*Popular Stories of Ancient Egypt*—Putnam; 1915

McClure, Virginia A.—*A Month in Mythland* (In Preparation).

Morris W. and Magnusson, E.—*Volsunga Saga*—Scott (London); 1888

Sabin, Florence E.—*Classical Myths That Live Today*—(Illustrated)—Silver; 1927

Shaw, C. D.—*Stories of the Ancient Greeks*—American; 1903

Wickes, Frances G. — *Beyond the Rainbow Bridge* (Norse, Illustrated)—Bradley; 1924

2. Myths of the Ancient Orient: Babylonian, Assyrian, Egyptian

Jastrow, Morris—*The Religion of Babylonia and Assyria*—Ginn; 1898

Spence, Lewis—*Myths and Legends of Babylonia and Assyria*—Stokes; 1916. *Myths of Ancient Egypt*—Dingwall-Rock; 1915

3. Myths of America: United States, Canada, Mexico, Peru

Austin, Mary — *The Basket Woman* (Adaptations)—Houghton; 1904

Barbeau, C. M. — *Huron and Wyandot Mythology* (Memoir Eighty)—Govt. Printing Bureau, Ottawa; 1915

Curtin, Jeremiah — *Creation Myths of Primitive America*—Little; 1898

Judson, Katherine—*Myths of the Pacific Northwest*—McClurg; 1910

Spence, Lewis—*Myths and Legends of North American Indians*—Dingwall-Rock; 1914. *Myths of Mexico and Peru*—Crowell; 1913

4. General Collections from All Lands

Gray, Louis H. and Moore, George F.—*Mythology of All Races* (13 Volumes)—Jones; 1916

CHAPTER XIX

The Story-Teller's Pack: Fairy Tales

THE FAIRIES

"Up the airy mountains
Down the rushy glen
We daren't go a-hunting
Because of little men;
Wee folk, good folk,
Trooping all together
Green jacket, red cap,
And white owl's feather!"

—William Allingham.

In the geography of childhood there is no brighter spot than fairy-land. This realm of lightsome elves and fairies, of horrible goblins and trolls, was discovered during the early life of the race. Fairy tales were once a mental necessity, told by sages and believed by monarchs; and they are still a necessity, taught by parents and teachers and half-believed by children. Expert folk-lorists say that, instead of its being the most frivolous of fancies, the fairy tale is one of the most earnest products of the mind of man; and the love of the fairy-story is one of the most significant of the child's interests. The fairy is as real to him as Santa Claus, or George Washington.

Origin of the Word Fairy

This word has an interesting history; in fact, an interesting development. In 1833, Thomas Keightley, in *Fairy Mythology,* showed that fairy meant: (1) Illusion or enchantment. For example, in Chaucer's *Merchant's Tale,* "Here to behold it seemed færie." (2) The land of illusion or enchantment. For example, "He (Arthur) is a King Crowned in Færie." (3) The inhabitants of the land of enchantment taken collectively. For example, "Proserpine and all her færie disported them." The word came to mean (4) An individual dweller of Fairy-land. It included the fairy knights and ladies of romance, the tiny elves of the woods, and the trolls of the underground. The first three meanings are obsolete. The word is said to be derived from the French *fee* (Latin *fatum*), and the termination *rie.*

The Term Fairy Tale Defined

Fairy Tale is used in at least three different senses. First, it is a pleasant substitute for the short and ugly word "lie." Second, it is a loose term used to include fables, household tales, myths, legends, tales of fairies, and tales of heroes. Third, it is a technical term used to include narratives in which the supernatural is an essential part, but not those narratives

relating to divinities or national heroes. In this chapter, fairy tale will have this restricted meaning.

Loose Classifications

In *A Study of Fairy Tales*, by Laura F. Kready, we find in Chapter V seven types of fairy tales named, as follows: (1) the accumulative tale; (2) the animal type; (3) the humorous tale; (4) the realistic tale; (5) the romantic tale; (6) the old tale; and (7) the modern tale. In short, Miss Kready holds that every kind of tale, except fable and myth, is a fairy tale. This seems an unwarranted and undesirable extension of the term. The same objection might be made to Henry Edward Tralle's classification of the stories in which he defines fairy stories as stories that teach truth through the narration of strange or supernatural events, frequently involving sudden changes in size and location. This definition certainly includes such myths as "Cupid and Psyche."

Instead, the story-teller would better use the term in its technical sense as used by Edwin Sidney Hartland in his *The Science of Fairy Tales*. He defines fairy tales as traditionary narratives, not in their present form relating to beings held to be divine, nor to cosmological or national events, but those in which the supernatural plays an essential part.

The technical meaning would exclude from Joseph Jacob's *Europa's Fairy Tales* such household tales as "Scissors" and the "Clever Lass"; and from Hans Andersen's *Fairy Tales,* an occasional fable, such as "The Darning Needle", an allegory such as "The Ugly Duckling", and household tales such as "The Little Match Girl" and "The Princess and the Pea". In none of these does the supernatural play any part.

Fairy-Folk

Students of folk-lore find that fairy creatures have much in common. They have super-human powers. They have magical power of making something out of nothing, of changing themselves into various shapes, of transforming mankind, of making themselves invisible, of forecasting events, and of annihilating distance. Keightley, Bunce, and others tell us that in Persian legends these creatures were called deevs and peris. Roostam, the Persian hero, killed a deev king who had a body like a man and a head like a bull. Sohrab, son of Rustam, killed the last deev king. The Koran gives the pedigree of Arabia's fairies and jinns, or genii. Many of Sheherazade's stories in *The Arabian Nights Entertainments* are fairy tales in which genii, afrites, magicians, and fairies are wonder-workers. To this day these creatures are be-

lieved in by Arabs and Persians. In Teutonic lands giants, dwarfs, kobolds, and elves abounded. The kobold was a house fairy and the elf a wood spirit. England was rich in fays, elves and elfins. The pixies of Devonshire were like the northern elves and the German dwarfs. Robin Goodfellow was a playful sprite much given to practical jokes.

The Norse Fairies

The Eddas and Sagas of Scandanavia make mention of black elves, blacker than pitch, who lived underground. As they were mischievous they were called dæmons or trolls. The light elves who were whiter than the sun, lived in Alf-heim or Elf-land. The poet speaks of "the horns of elf-land faintly blowing." The elle-maids were fairy maidens who brought young men to insanity and even death. Dwarfs worked skillfully in gold and other metals. They made magical arms and armor which they gave to heroes. (See the Norse myth of "Loki and the Dwarfs.") Danish ballads speak of elves and trolls, of nisses and necks, and of mermen and mermaids. Trolls were a hill-folk that dwelt underground. Being fond of quiet, the ringing of church bells annoyed them. It is related that a farmer was plowing a hillside field, when a rather stupid troll came out of the hill, and said: "What do you mean by plowing up the roof of my

house?" "Because the land is too good to lie idle," replied the farmer. The troll agreed to this. The farmer then struck a bargain that they should divide the crops, the farmer taking what grew below the ground one year, and above ground the next. Then the farmer sowed carrots the first year and the troll had the tops; and the next year the farmer raised wheat and the troll got the roots. With this he was quite content. The Scandanavian nis was the same as the German kobold and the Scotch brownie. Nisses belong to the dwarf family. They dressed in gray, wore pointed caps, and lived in the homes of men. Ofttimes they were helpful in sweeping kitchens, washing dishes, and caring for the horses. The neck was a river spirit fond of playing on the harp. Mermaids and mermen were other water spirits living in lakes, rivers and the sea. Iceland had such water spirits as necks and kelpies. The lonely lochs of the Scotch highlands were inhabited by water horses and water bulls.

Witches, ogres, enchanters, magicians, and magical animals have peopled all lands, and they still live among retarded peoples. Schoolcraft tells of Manobozho, the mischief maker among the Chippewa Indians, who was at once giant and magician. He could transform a hunter into a huge rock, and in turn could be transformed into a wolf. The culloo of the Mic

mac Indians was as wonderful as the rok in the story of Sinbad the Sailor. In fact, they were hatched from the same prehistoric nest.

Puck, in "A Midsummer Night's Dream", had the power of transformation. He says:

"I'll follow you, I'll lead you about a round
Through bog, through bush, through brake, through brier;
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn."

Probable Roots of Fairy Tales

Man has long been a rationalizer. He has sought causes and postulated origins. He has persisted in asking "Why?" and "How?" and "When?" Some fairy tales may be considered minor explanatory myths in that the actors are superhuman creatures whose activities account for many of the strange occurrences in the world. For example, a young man kisses a fairy-maid and soon after loses his senses; or a man tries to swim across a river and suddenly disappears because he is drawn under by a water nymph. Insanities, sickness, drownings, sudden strokes of apoplexy, accidents, disappearance of livestock, were easily explained as the work of fairy-folk. So some fairy tales have, or once had, an explanatory function. They helped to clear

mysterious phenomena that science has since explained.

Other fairy tales are evidently disintegrated myths. In the middle ages, in Europe, the clergy would not permit the people to tell the ancient, i. e., pagan myths nor even speak the names of such pagan deities as Thor and Odin. It is probable that the people violated this prohibition, in part, by re-vamping the myths and substituting fairies for the names of pagan gods and goddesses. This seems the more credible when we compare many myths with fairy tales in which the same plot-elements are used. For example, the myth "Cupid and Psyche" reverberates through Europe in the form of a score of fairy tale parallels. The gods fell to the rank of good or bad fairies. We may, then, suppose that some fairy tales are disintegrated myths or transformed myths, and as such have a substitutional value.

A third group of fairy tales reveal the deep hopes and fears of the common folk. Primitive man longed to escape from his limitations. He craved powers which he could imagine, but could not possess. His Utopian dreams are recorded in this type of folk-tale. He longed for power of rapid transit, and lo, seven league boots, swift shoes, carriers in the form of magical birds, magical horses, magical ships —forerunners, it may be, of the modern auto-

mobile and airplane. He longed to get wealth, food and clothing suddenly — and magical purses and wishing carpets were invented. He longed for sudden healing of wounds, and lo, the magic touch of healing. He wanted weapons that would never miss the mark—and infallible swords, "Excalibur" and others, were the result. The power to resist weapons, to become perfectly disguised, or to become invisible, are all secured by magical means. The common folk long to wed with princes and princesses. The fairy tale brings it to pass; in short it pictures the world-as-it-ought-to-be. These tales not only show us his aspirations and fond imaginings but also his heartening faiths. They were practical in the highest and best sense. G. E. and E. N. Partridge pertinently say, "His stories grow out of his desires and satisfy them. In his story it is he himself who is contending with and defeating the giant; who meets the god face to face; who wins the supernatural bride. His story gets for him what he cannot himself realize or perhaps even ask for. It keeps him hopeful amid all dangers and the certainty of death and disaster."

A fourth group of fairy tales seems to have grown from man's longing to escape monotony. The active imagery of primitive poets framed the fairy tale as a means of entertainment. By the use of fairy tales the nar-

rator could release his hearers from the prisons of sensation, and could carry them to lands far, far away. This vicarious experience is still of value to man.

To summarize, let us remember that the roots of a fairy tale seems to be man's rationalizing tendencies, animistic beliefs, deep desires, and his dislike for monotony.

The Plot Elements of Fairy Tales

There are probably thousands of fairy tales in circulation in the world, but they contain few plot elments or formulas. As previously stated, many of these are borrowed from unbelieved myths. These formulas with slight variation are common property of all peoples. Miss Marian Roalfe Cox has tabulated 161 variants of the Cinderella tale as used in Europe and Asia. In the fairy tales of all lands the following plot elements or motifs are found: the captured bride, the false bride, envious sisters, impossible tasks, the feather dress or sealskin dress, the forbidden chamber, the helpful animals, the use of a sleeping potion, the jealous brother-in-law or mother-in-law, the cruel step-mother, the lost shoe, the magical source of supply, the pledge of a son or daughter to a supernatural person, the kiss that brought forgetfulness, punishment for curiosity, pursuit checked by magic verse or magic object, restoration of life, the one vul-

nerable spot, and the hundred years' sleep.

Specific Values of Fairy Tales in School and Home

The well chosen fairy tale has the following values: (1) It gives recreative joy by its power to stir the emotions and activate the imagination. Adventures, misfortunes, escapes, all command a breathless suspense. This recreational value is clearly set forth by Margaret Eggleston. Note her appraisal: "To rob the child of good fairy stories is to take away something which makes all literature more pleasurable, all art more full or meaning and all life more full of fancy. And fancy is one of the recreations of life most worth while." (2) The fairy tale develops moral attitudes in that it portrays the triumph of love, loyalty, justice and mercy, and the defeat of hate, treachery, injustice, and cruelty. This gives the child a feeling of certainty that this is a moral world where good is mightier than evil. Fairy tales from African and other undeveloped races ofttimes are too coarse and crude to be morally useful in school and home. (3) The fairy tale develops a religious attitude in that it makes the supernatural seem real and vital and attractive. It gives exercise to the wonder instinct and induces the spirit of worship. Men have always walked by faith and not by sight, even when faith had

an unfirm foundation. In the days of our pagan ancestors, myths and fairy tales were the basis of the faith by which they walked, as Thomas Carlyle has shown. (4) The fairy tale improves behavior in that it puts into the mind of the child the dynamic ideas of achievement, persistence, and valor. Some years later as these children, now grown, go out into the larger world to make careers for themselves, who can say that the subconscious sense of victory made possible by the literature of childhood is not a steadying, heartening force? They welcome obstacles and hardships because of their sense of invincibility born of identifying themselves with overcomers.

With Charles Dickens we may conclude that the fairy tale takes high rank as a character builder. Of fairy tales he once said, "It would be hard to estimate the amount of gentleness and mercy that has made its way among us through these slight channels. Forbearance, courtesy, consideration for the poor and aged, kind treatment of animals, the love of nature, abhorrence of tyranny and brute force—many such good things have been nourished in the child's heart by this powerful aid. It has greatly helped to keep us ever young, by preserving through our worldly ways one slender track not overgrown with weeds, where we may walk with children sharing their delights."

A Typical Fairy Tale Analyzed

Maid Lena
also called
The Swan Maidens

I. *Preliminary Situation:*

In the days of bows and arrows, of spears and hunting knives there was once a young man who would spend the night long in hunting and setting traps. This hunter had a little home, but he had no wife.

II. *Initial Episode:* The hunter sees strange visitors.

One night while watching for geese on the shore of a lake seven great swans alighted, slipped out of their feather dresses and, as maidens, plunged into the lake.

III. *Steps in Rising Action:*

1. The hunter seizes and hides a feather robe of the youngest swan maiden.
2. The hunter marries the swan maiden.
3. They have two beautiful babies, a boy and a girl.
4. The swan wife finds the feather robe.
5. The swan wife leaves for the land which she declared is "East of the Sun and West of the Moon."
6. The hunter goes in quest of his wife.
7. The hunter stops and cures a sick old man.

8. The sick man, who, really, is the King of the Beasts, tries to help the hunter.
9. The King of the Birds tries to help the hunter.
10. The King of the Fishes helps the hunter.
11. The hunter gets the magical cap and swift shoes from the quarrelling brothers.
12. The hunter finds Crystal Mountain which is East of the Sun and West of the Moon.
13. The hunter asks the king to give him back his wife.

IV. *Climax:* The hunter meets the recognition test.

"This is my wife, your youngest daughter," he said, for he saw on her forefinger the marks that the needle had made when she was sewing the little shifts and dresses for her babies.

V. *Falling Action:*

The king gives many gifts to his daughter and her husband, and by a short road guides them home.

VI. *Conclusion:*

They had a happy reunion with the children. The swan wife was now contented and happy, and never again did she return to the land that is East of the Sun and West of the Moon.

NOTE. In this fairy tale we see such ancient plot devices as magic in the feather robe; the act of kindness

rewarded by helpful talking beasts; the invisible cap and swift shoes borrowed outright from mythology, and the recognition test.

QUESTIONS AND EXERCISES

1. How does the fairy tale differ from the fable? The allegory? The household tale? The myth?

2. What superhuman powers did fairies possess? Give examples of fairy stupidity.

3. Name ten kinds of fairy creatures and tell where each lived.

4. How did the theory of fairies explain sickness? Insanity? Drowning? How were these explained before fairies were invented?

5. How did the theory of fairies help to satisfy man's desires to achieve the impossible? Give examples. Is a belief in fairies an evidence of "wish fulfillment"? See F. Ricklin for discussion of this theory.

6. What evidence do we have that some fairy tales are re-combined fragments of discarded myths? See Roger Sherman Loomis's *Celtic Myth and Arthurian Romance.*

7. Classify twenty of the narratives in Wiggin and Smith's *Tales of Laughter.*

8. How do modern fairy tales resemble traditional fairy tales?

9. How do modern fairy tales differ from the traditional ones?

10. What character qualities can be taught by means of Fairy Tales? See F. Adler's *Moral Instruction of Children.*

11. What effects have men's sensory illusions probably had upon his belief in fairies?

12. Show the resemblance between the active imagination of children and of primitive folk.

13. Name ten plot elements common to fairy tales.

14. How do you account for the persistent and widespread belief in fairy creatures?

15. How do you account for the similarity of fairy tales in widely distant lands? (See Joseph Jacobs' Notes in *Europa's Fairy Tales.*)

16. Compare Dasent's *King Valemon the White Bear* with the *Black Bull of Norroway,* and tell the parallels and the differences.

17. Show that both of these owe much to the myth *Cupid and Psyche.*

18. Is Selma Lagerlof's *The Wonderful Adventures of Nils* a fairy tale? Justify your answer.

19. Does Lucy Sprague Mitchell in her *Here and Now Story Book* convince you that realistic stories are superior to fairy tales for young children? Justify your answer.

20. What specific educational values has the fairy tale if rightly used?

SELECTED LIST OF SOME OF THE WORLD'S BEST TRADITIONAL FAIRY TALES AND THEIR SOURCES

CINDERELLA — GRIMM: *Fairy Tales.* MULOCK-CRAIK: *Fairy Book.* LANG: *Blue Fairy Book.*

JACK AND THE BEAN-STALK—LANG: *Red Fairy Book.* MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

EAST O' THE SUN AND WEST O' THE MOON—THORNE-THOMSEN.

FAIR ONE WITH THE GOLDEN LOCKS—LANG: *Blue Fairy Book.* CRAIK: *Fairy Book.* MABIE: *Fairy Tales.*

RUMPELSTILTZCHEN—LANG: *Blue Fairy Book.* CRAIK: *Fairy Book.* GRIMM: *German Popular Tales.*

BEAUTY AND THE BEAST—MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

TOM THUMB—JACOBS: *English Fairy Tales.* CRAIK: *Fairy Book.* MABIE: *Fairy Book.*

HOP O' MY THUMB—LANG: *Blue Fairy Book.* CRAIK: *Fairy Book.*

FROG PRINCE—GRIMM: *Fairy Tales.* CRAIK: *Fairy Book.*

BLUE BIRD—LANG: *Green Fairy Book.* CRAIK: *Fairy Book.*

PUSS-IN-BOOTS—LANG: *Blue Fairy Book.* MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

WOLF AND SEVEN YOUNG GOSLINGS—GRIMM: *Fairy Tales.* CRAIK: *Fairy Book.*

SNOW WHITE—LANG: *Red Fairy Book.* GRIMM: *Fairy Tales.* MABIE: *Fairy Tales.*

LITTLE RED RIDING HOOD—LANG: *Blue Fairy Book.* MABIE: *Fairy Tales.*

WHITE CAT—LANG: *Blue Fairy Book.* MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

JACK THE GIANT KILLER—LANG: *Blue Fairy Book.* MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

HIND OF THE WOOD—LANG: *Blue Fairy Book.* MABIE: FAIRY TALES. CRAIK: *Fairy Book.*

SLEEPING BEAUTY—LANG: *Blue Fairy Book.* CRAIK: *Fairy Book.*

TWIN BROTHERS—LANG: *Gray Fairy Book.*

ENCHANTED STAG, OR BROTHER AND SISTER—LANG: *Red Fairy Book.* MABIE: *Fairy Tales.* CRAIK: *Fairy Book.*

GOLDEN BLACKBIRD—LANG: *Green Fairy Book.* WIGGIN AND SMITH: *Fairy Ring.*

HANSEL AND GRETEL—GRIMM: *German Popular Tales.* LANG: *Blue Fairy Book.* MABIE: *Fairy Tales.*

SWAN MAIDENS OR MAID LENA—JACOBS: *Europa's Fairy Tales.* WIGGIN and SMITH: *Magic Casements.*

ANTELOPE BOY—LUMMIS: *Pueblo Indian Folk Stories.*

KING VALEMON THE WHITE BEAR—DASENT: *Tales from the Fiord.* JOHNSON: *Fairy Tale Bears.*

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CHAPTER XX

The Story-Teller's Pack: Household Tales

"Come let us live with our children; so shall their lives bring peace and joy to us; so shall we begin to be, and to become wise."—Froebel.

Home-spun tales, doubtless, amused and instructed the children of cave, and wigwam and igloo for countless generations. Echoes of these may have been re-combined and refined into the tales which we know today as nursery or household tales. They fall into two groups: the folk or traditional type, and the literary or modern type.

Characteristics

The household tale, or shall we call it a camp-fire tale, is a fictitious story in which the chief actors are human beings, or humanized animals. The hero of this narrative, by his wit, skill, or energy, or by the lack of these abilities, performs deeds that are marvelous, or amusing. The hero may be a humble shepherd, for here the peasant rivals the prince; or he may be the fool of the family, for here dullness outshines smartness; or he may be the drudge, for here the commonest laborer comes to his own; or again, the hero may be a weak

but clever animal, for here the weak confound the mighty. In myths the chief actors are the gods; in fairy tales they are super-human persons and animals not on a plane with the gods; in household tales these chief actors are men or man-like animals and objects. In the first two types interest centers upon the supernatural, in the household tales upon the natural although it may be the unusual, the amusing, or even the absurd.

The convenient term, "folk tale," includes most of the myths, fairy tales, and household tales, as well as legends. Wonder tales, named from the nature of their appeal rather than from their specific content, include many of the myths and not a few fairy tales and household tales. Drolls are a sub-group of household tales, so filled with incongruities and impossibilities as to be veritable tales of laughter, *The Bremen Town Musicians,* and *Hans in Luck* are drolls. Nonsense tales are drolls in which absurdities and novelties are the elements of amusement. Edward Lear's *The Owl and the Pussy Cat* is a good example of the nonsense tale.

Origin and Transmission of Household Narratives

When folk tales first grew, and where, nobody pretends to know. They are as old as the race and as widely distributed. They repre-

sent ideas of "many men of many minds." A few of the traditional household tales have been traced to native land, but most have circulated so long and in so many tongues, and moreover, have undergone so many changes that they would not know their own fathers. However, they bear the mark of a lowly literary origin. They sprang from the soil; they are an indigenous growth common to every land. Some are coarse and crude, and others are artistic; some are didactic, while others are comical; some are traditional while many are modern, but all are a spontaneous outgrowth of the common sense and the uncommon nonsense of the common people. And they are migratory. As surely as birds of passage travel over sea and land so do household tales. By word of mouth the traditional tales were transmitted, some coming from India, others from Persia and from Africa, indeed, from the ends of the earth.

Springs of the Household Narratives

Judged by what they are and what their obvious purposes were we may well declare that the household tales are reflections of man's *sense of justice,* his *sense of prudence,* and his *sense of humor.* They disclose, at once, his nature and his needs.

Even in a primitive state of culture man is an idealist. He believes in things-as-they-

ought-to-be. Milleniums before Emerson glimpsed the Law of Compensation, savages felt it. A crude sense of justice made it seem fair and right for Br'er Rabbit's cunning to over-match Br'er Fox's strength. For the tortoise to outwit the hare; the fox the bear; the jackal the lion; and the rabbit both the elephant and the whale, gratified man's sense of fitness and ofttimes his sense of humor.

Man is by nature a democrat. Among primitive actors the socially weak, the poor, the humble, the despised, desired a chance with the socially strong. Subconsciously our savage ancestors felt that "all men are endowed with certain inalienable rights such as life, liberty, and the pursuit of happiness." Folk-tales and especially household tales voice those self-evident truths expressed only yesterday by a Thomas Jefferson; or again, by a Robert Burns when he declared that "A man's a man for a' that." In a stratified society, peasants would have little likelihood of marrying with princes or princesses, much as they might desire it. The common folk in household fiction, bridged this social gap by means of the superior wit or worth of the shepherd or swineherd. By sheer valor, or cunning, or physical energy, the common man overcame the barrier of a lowly birth and married the King's youngest and most beautiful daughter. Nor is it unlikely that princesses were

won by such adventurous, or lucky, or talented suitors from the rank and file. History records such cases. And so, we may well assume that man's sense of social justice, or sense of poetic fitness, underlaid with hope and deep desire, was a potent inspiration of one group of household tales. These tales mirror man's Utopia.

Again man learned by his experiences. Early man, by observing consequences developed a *sense of prudence.* Through pain he learned that "Whatsoever a man soweth that shall he also reap." If he sowed hospitality, he reaped hospitality; kindness to kindred or animals, kindness in return. And so he developed a set of tribal virtues of a prudential sort. Then, either from actual or imagined cases, he doubtless made illustrative narratives which were told and re-told around the blazing fire. Some were horrible examples of punishment for disobedience, or wastefulness, or greed. In the Middle Ages many of these tales were used as examples by the priests to illustrate and enforce certain moral precepts. The tale, *The Girl Who Trod on the Loaf,* shows what may come to one who wastes bread. The person who helps even sick or suffering animals gets his reward as seen in *East of the Sun and West of the Moon.* The selfish one, in *The Two Brothers,* who turned his younger brother away without a crust, did a deed that

led to the good fortune of the one, and the gruesome death of the other. In *The Smart Young Tiger,* he who disobeyed a dying father paid for his curiosity and his disobedience with his life. The prudential tales are thumbnail sketches of life. They showed what man had learned in the hard schools of adversity. They gave the stamp of approval to actions found beneficial, and of condemnation to actions found harmful to the clan. The prudential tale, one may say, was a torch of experience passed from parents to children. As such it functioned as a control device.

Man's sense of the ludicrous seems to have been another root of the household narrative. Now this sense of the incongruous has some most honorable kin, for they say it is first cousin to the sense of the beautiful, the sense of the tragic, and the sense of the sublime. Nor is it least in its practical values, for it has been a real life preserver. Throughout the ages, man's sense of humor has helped him answer the question, "Is life worth living?" During gloomy and bitter milleniums, humor has broken his monotonies, brightened his melancholies, softened his angers, relieved his terrors, in a word it has helped man to keep his mental balance.

Man's tales of laughter have been the tonic of the ages. When fear-ridden men were under constant danger from savage beasts and

still more savage men, when invisible demons dogged their steps, when death impended like Damocles' sword, what a welcome relief must have been an "old wives' tale," a droll, rollicking appeal to their sense of the ludicrous! Merry tales reveal human needs and human nature. This being true, some of the most useful members of primitive society were the wag, the boaster, and the magnificent liar. They saved man's sanity by helping him drown his fears.

The Story-Teller's Interest in the Household Tale

How do children achieve character? Parents and teachers, Scout masters and Campfire guardians, indeed, all who minister to children, would like to know the answer. Without assuming to know, we may state a few well-recognized facts. Children achieve character through the choices they make. These molding forces, whether internal or external, are imitation, suggestion, and social pressure. In the field of suggestion the story is one of the most potent and subtle instruments for creating and fixing attitudes of prudence, of morality, indeed of spirituality. Because of its power for good or for evil, care must be used in the choice of the suggestions that are to be dropped into the mental soil of children. On the one hand, the children should be safe-

guarded from the coarse and vulgar; and on the other from the goody-goody and the sickly sentimental. Now it befalls that many household tales are as attractive and as wholesome as red apples. Children like them. While the children's sense of humor is being gratified, and their sympathy for the "under dog" is being satisfied, noble lessons of honor, hospitality, kindness, faithfulness, cleanliness, obedience, generosity, industry, perseverance, contentment, loyalty, and self-sacrifice may be taught by the indirect method. Household tales, well chosen and well told, will help children achieve character in which humor, optimism, and altruism are the outstanding traits.

Examples of Household Tales

The Little Red Hen

(Prudential Type)

There was once a Little Red Hen who found some wheat. She called the cat, she called the goose, and she called the pig.

The Little Red Hen said, "Who will help me plant the wheat?"

"Not I," said the cat.

"Not I," said the goose.

"Not I," said the pig.

"Then I will plant the wheat," said the Little Red Hen. And she did.

The wheat grew up. The Little Red Hen

said, "Who will help me cut the wheat?"

"Not I," said the cat.

"Not I," said the goose.

"Not I," said the pig.

"Then I will cut the wheat," said the Little Red Hen. And she did.

The Little Red Hen said. "Who will help me grind the wheat?"

"Not I," said the cat.

"Not I," said the goose.

"Not I," said the pig.

"Then I will grind the wheat," said the Little Red Hen. And she did.

The Little Red Hen said, "Who will help me make the bread?"

"Not I," said the cat.

"Not I," said the goose.

"Not I," said the pig.

"Then I will make the bread," said the Little Red Hen. And she did.

The Little Red Hen said, "Who will help me eat the bread?"

Said the cat, "Meow! Meow! Meow! I will. I will. I will"

Said the goose, "Hiss! Hiss! Hiss! I will. I will. I will" .

Said the pig, "Ouf! Ouf! Ouf! I will. I will. I will!"

The Little Red Hen said, "You would not plant the wheat. You would not cut the wheat. You would not grind the wheat. You would

not make the bread. You would not bake the bread. You shall not eat the bread. My chicks shall eat the bread." And they did.

The Old Woman and Her Pig
(Humorous Type)

Once there was an old woman who found a sixpence. She wanted a pig. She said, "I can get a pig. I can buy a pig with the sixpence!" And she did.

The pig came to a stile. The old woman said, "Pig, pig, get over the stile."

The pig said, "I won't get over the stile," and he would not. He ran away. He ran away from the old woman.

The old woman met a dog. She said, "Dog, dog, bite pig. Pig won't get over the stile, and I cannot get home to-night."

The dog said, "I won't bite pig," and he would not.

The old woman met a stick. She said, "Stick, stick, beat dog. Dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The stick said, "I won't beat dog," and it would not.

The old woman met a fire. She said, "Fire, fire, burn stick. Stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The fire said, "I won't burn stick," and it would not.

The old woman met some water. She said, "Water, water, quench fire. Fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night." The water said, "I won't quench fire," and it would not.

The old woman met an ox. She said, "Ox, ox, drink water. Water won't quench fire, fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The ox said, "I won't drink water," and it would not.

The old woman met a butcher. She said, "Butcher, butcher, kill ox. Ox won't drink water, water won't quench fire, fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The butcher said, "I won't kill ox," and he would not.

The old woman met a rope. She said, "Rope, rope, hang butcher. Butcher won't kill ox, ox won't drink water, water won't quench fire, fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The rope said, "I won't hang butcher," and it would not.

The old woman met a rat. She said, "Rat, rat, gnaw rope. Rope won't hang butcher, butcher won't kill ox, ox won't drink water, water won't quench fire, fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't get over the stile, and I cannot get home to-night."

The rat said, "Get me some cheese, and I will gnaw the rope."

The old woman got some cheese. She gave it to the rat. The rat began to gnaw the rope, the rope began to hang the butcher, the butcher began to kill the ox, the ox began to drink the water, the water began to quench the fire, the fire began to burn the stick, the stick began to beat the dog, the dog began to bite the pig, the pig got over the stile, and the old woman got home that night.

Iagoo and the Mosquitoes
(Adapted from an Indian Tale of the Boastful Type)

Many moons ago my squaw and I lived down near a tamarack swamp. The mosquitoes were very bad that summer.

One morning I heard a sound as loud as the sound of ten bears. I quickly caught up my bow and arrows and rushed out of the wigwam. From the tamarack swamp came a great flock of mosquitoes. The mosquitoes were so large, and there were so many that I

could not see the tamarack trees for the mosquitoes.

Then I drew an arrow and shot into the cloud of mosquitoes. I broke the wing of a big mosquito and he came flip-flop to the ground. Again I shot and broke the leg of another and he came flip-flop to the ground. Then I shot again and wounded another and he came flip-flop to the ground. Now the mosquitoes were out of range and I put up my bow.

My squaw came running with the hunting knife. She spent all the day in cutting off the bills of the three mosquitoes, and carrying them into the wigwam by the fire. After a while they were well dried. All of the next summer my squaw used these mosquito bills as spades for working the garden. Now you may believe this or not.

Coquerico the Half-Chick

(Adapted from a Spanish Household Tale, of the Prudential Type)

1. Preliminary Situation

There was once a mother-hen who hatched thirteen beautiful, fluffy, black Spanish chicks. All were perfect and strong save one, and he was a half-chicken with but one eye, one ear, one wing, and one leg. When he walked he went hippety-hop, hippety-hop. His mother loved him the more because he was a cripple.

She gave him the best of everything: the fattest worms and the biggest grains of wheat always went to Coquerico the half-chick. Now all this kindness made him selfish and vain. He thought the whole world was made for him. He grew saucy to his mother, and hateful to his brothers and sisters.

2 Initial Incident. Half-Chick decides to leave home.

One day when Coquerico the half-chick was well grown, he hopped up to his mother and said, "Mother, I am tired of living in this dull place. I am much too good for my family. I should be at the King's court. To-morrow I am off to Madrid."

3. Rising Action

Step 1. *Mother-Hen tries to persuade Half-Chick to stay at home.*

"My dear little one, what are you saying?" cried the hen mother. "You could never find a better place than home with its white-washed roost, and fat worms to eat. Only think of your brothers and sisters, not to mention your mother."

But little Half-Chick tossed his half of a head proudly and said, "What do I care? I'm tired of you all. I want to see the world and let the world see me and hear me, too. I'm going to Madrid to visit the King."

"But think of the dangers by the way," said the hen-mother. "You need eyes like a fox, wings like a hawk, and legs like a rabbit to make your way in the world."

"O, I can take very good care of myself," said Half-Chick. "I'm tired of this old hen-yard. I want to be with people who can see how clever I am."

Step 2. *Mother-Hen gives a last warning.*

The next morning Half-Chick was ready to start. "Listen to your mother's parting words. When you get to Madrid beware of cooks. You will know them by their paper caps and tucked-up sleeves, and long, sharp knives."

"I've had enough of your advice," snapped Coquerico the Half-Chick, as he hippety-hopped out of the gateway on the high road to Madrid.

Step 3. *Half-Chick will not help the brook.*

Little Half-Chick had not gone far when he came to a small stream almost choked with leaves. He thought he heard a voice. He looked with his one little eye, and listened with his one little ear. The voice said, "O Half-Chick, help me. I am the brook. Will you not free me from these leaves so that I can flow on?" But Half-Chick answered, "Do I look like a brook sweeper? Help yourself. I'm

not a servant, and I won't help *you.*" And he would not. So on went Half-Chick hippety-hop, hippety-hop, to see the King.

Step 4. *Half-Chick will not help the fire.*

After he had gone on for a time he saw a little fire burning by the roadside. A voice from the fire seemed to say, "O Half-Chick, help me." Half-Chick looked with his one little eye, and listened with his one little ear, and he heard the voice of the fire whisper, "O Half-Chick, re-kindle me with a few straws and help me to live."

"Do I look like a fire-maker? Help yourself. I'm no servant, and I won't help *you.*" And he would not.

Then hippety-hop, hippety-hop went Half-Chick to see the King.

Step 5. *Half-Chick will not help the wind.*

As he traveled he heard another voice. He stopped, looked with his one eye, and he listened with his one ear, and heard these words: "O Half-Chick, help me. I am the Wind. I am caught in this thorn tree. Will you not fan me with your wing and help me on my way?" "No, I won't," said Half-Chick. "Do I look like a wind-bellows? I'm no servant and I won't help *you.*" And he would not. But he flapped his one little wing and crowed, "Cock-a-doo-dle-doo-oo." Then on he hippety-

hopped along the high road to Madrid to see the King."

Step 6. *Half-Chick falls into the hands of the King's cook.*

At last little Half-Chick reached Madrid, and the King's palace. He hurried into the henyard and told everybody he was there by his "Cock-a-doo-dle-doo-oo." Soon the cook with paper cap and tucked-up sleeves saw him, and seized him, and popped him into a pot of water.

Step 7. *Half-Chick needs a friend.*

Soon the water rose so high that Half-Chick could scarcely breathe. "O water, kind water, do not drown me," said Half-Chick. But the water laughed, "Ha! Ha! Once I asked you to help me, and you would not. Neither will I help you." And it would not.

Soon Half-Chick by a mighty effort hopped out of the pot and landed on his back on the hot stove. "O fire, beautiful fire, do not roast me," cried Half-Chick. But the fire blazed with anger and roared, "Once I needed help and you would not help me. Now I shall not help you." And it would not.

4. *Climax: Half-Chick gets his punishment.*

"Then Half-Chick, in pain, made a sudden leap and hopped out of a window near by. The

Wind caught him and carried him up higher and higher. "O wind, sweet wind, have mercy or you will kill me," said the Half-Chick. But the wind shrieked, "Once I wanted help and you would not help me. Neither shall I help you." And it would not. Instead it blew Half-Chick higher, and higher, and yet higher, and dashed him down on the top of the tallest steeple. There he stuck and there he stayed.

5. Conclusion

And now when the wind blows from the north he turns *this* way, and when it blows from the south he turns *that* way.

Half-Chick, who would serve nobody, must now serve everybody. We call him the Weathercock.

Modern Household Tales

Modern household tales differ from the traditional ones. They are the outgrowth of a need for home and kindergarten story material. They spring from a different social, cultural, and literary soil from the folk tale, as shown by their obvious purposes and points of view. The modern tales constitute a highly refined and artistic type of juvenile literature. See Laura E. Richards' *Golden Windows,* and Maud Lindsay's *Mother Stories.*

Here we find a rich variety from which the story-teller can stock his pack. Some are

fanciful, others realistic; some allegorical, others literal; some of the there-and-then, some of the here-and-now. Some are mainly for giving diversion, others for bringing information, others for forming attitudes.

QUESTIONS AND EXERCISES

1. What are the most frequent themes of household tales?

2. What are the evidences, if any, that traditional household tales are products of the common people?

3. What fundamental needs do these inventions fill in the lives of primitive people?

4. What are the educational values of these household tales in school and home?

5. Why have such cumulative tales as *The Old Woman and Her Pig, The House That Jack Built,* and *Chicken Licken* survived?

6. What instincts would be modified and in what way by each of the following: *Three Billy Goats Gruff, The Cap Mother Made, The Little Rabbit That Wanted Wings, Why the Evergreen Keeps Its Leaves in Winter,* and *The Goose That Laid Golden Eggs?*

7. Name twenty of the best household tales and state the instinct, the attitude, or the appreciation that would be benefited by each.

8. Examine McClintock's *Literature in the Elementary Schools,* Chapter V, and tell four points on which you agree with him and four points on which you would differ.

9. What literature is most likely to function in good behavior: the literature of childhood, or the literature of adulthood? Justify your answer.

10. Which of Hans Andersen's Fairy Tales are not fairy tales but household tales?

11. Construct an original household tale that illus-

trates an amusing weakness of human nature; or an incongruity arising out of an upset in the parental expectations concerning their children; or a bit of wisdom based on human experience.

12. Make a list of the ten best collections of traditional household tales.

13. Complete this tale by adding not more than one hundred words: Mr. and Mrs. Robin built their nest in a tall elm tree in our back yard. When the little robins hatched, the parents were very happy and very busy, too. But their greatest worry came when the baby robins had outgrown the nest, for . . .

14. Make a list of the lessons Maud Lindsay teaches in her *Mother Stories.* Name another household tale that teaches the same lesson that is taught by "Dust Under the Rug."

15. Compare modern household tales with the folk household tales and tell their resemblances and their contrasts.

SELECTED COLLECTIONS OF HOUSEHOLD TALES, MOSTLY MODERN

Aspinwall, Alicia—*Short Stories for Short People*—Dutton; 1896

Bailey, Carolyn S.—*Stories for Any Day*—Pilgrim; 1917—*Stories for Sunday Telling*—Pilgrim; 1916

Baldwin, Dorothy A.—*Red and Gold Stories* (Illus.) Whitman; 1927

Bonner, Mary Graham—*Miss Angelina Adorable*—Bradley; 1928

Bryant, Sara Cone—*Stories to Tell the Littlest Ones* (Illus. by Pogany)—Houghton; 1916

Canfield, Dorothy—*Made-to-Order Stories*—Harcourt; 1925

Dyer, Ruth O.—*The Daytime Story-Book*—Lathrop; 1917

FYLEMAN, ROSE—*Forty Good-Night Tales* (Illus.)—Doran; 1924

GRAHAME, KENNETH—*The Wind in the Willows*—Scribner; 1913

HOWLISTON, MARY H.—*Cat-Tales and Other Tales*—Flanagan; 1899

KOVALSKY, OLGA and PUTNAM, BRENDA—*Long Legs, Big Mouth, and Burning Eyes* (Illus.)—Bradley; 1926

LINDSAY, MAUD—*Mother Stories*—Bradley; 1900—*More Mother Stories*—Bradley; 1905

LOFTING, HUGH—*Doctor Dolittle* (Humorous)—Stokes; 1920

MITCHELL, LUCY S.—*The Here and Now Story Book* (Realistic)—Dutton; 1921

PHILLIPS, ETHEL C.—*The Santa Claus Brownies*—Houghton; 1928

POULSSON, EMILIE—*In the Child's World* (Realistic)—Bradley; 1893

PYLE, HOWARD—*The Wonder Clock* (Illus.)—Harper; 1915

RICHARDS, LAURA E.—*Five Minute Stories*—Dana-Estes; 1895—*The Golden Windows*—Little; 1903

THORNE-THOMSEN, GUDRUN—*The Birch and the Star* (Realistic)—Row; 1915

WIGGIN, KATE DOUGLAS and SMITH, NORA A.—*The Story Hour*—Houghton; 1890—*Twilight Stories*—Houghton; 1925

WOODRUFF, ELIZABETH—*Dickey Byrd* (Illus.)—Bradley; 1928

WOODS, ALEXANDRINA—*Little Gray Doors*—Bradley; 1926

CHAPTER XXI

The Story-Teller's Pack: Epic Tales

"A study of these old stories (epics) is no antiquarian pastime. It is the opening of the door upon a life as exuberant as our own."—William W. Lawrence.

The treasured waters of mountains and plains gush forth from ten thousand springs. Converging brooks, creeks, and small rivers collect these treasures and at last unite to make a single mighty stream—the river.

So, in days long sped, ten thousand unknown folk-poets poured out their wonder tales. Greater bards decomposed and recomposed these and wove them into cycles of myth and legend which, later, were fashioned by some Homer into a single, complete, majestic poem—the Epic.

Types and Characteristics

Epic tales, such as the story-teller will wish to use, are derived from two sources: great epics, and cycles of epic episodes. *The Iliad* and *Paradise Lost* are great epics; *The Idylls of the King* and *The Robin Hood Ballads* are cycles of local epic songs that lack the unity, the completeness, or the dignified purpose found in real epics. Russia is said to be rich

in epic songs, but as yet these have not been molded by a literary master into a great epic.

Great epics have been divided into two classes: (1) the Folk Epic, or Primitive Epic; (2) the Literary Epic. The folk epic comes from a primitive people. Its sources are to be found in ten thousand minstrels innocent alike of A. B. C's and of rules of versification. Examples of the folk epic are *The Iliad, Beowulf,* and *The Kalevala.* The literary epic is a conscious literary product, by a cultivated literary mind. Examples are Virgil's *Æneid,* Milton's *Paradise Lost,* Camoens' *Lusiad,* Tasso's *Jerusalem Delivered,* and Noyes' *Drake.*

The great epic is the longest and grandest of all poems. The structure is unified, the theme noble, the language dignified, the action of permanent interest, and the verse sonorous and majestic. Its materials are drawn from mythology, from primitive philosophy and religion, and from legend and history. Its characters are gods, mortals helped or hindered by the gods or demigods, and supermen. Beowulf, the Anglo-Saxon hero, had "thirty men's heft of grasp in the gripe of his hand." He was a superman.

The National Epic is a panoramic view of a people. Usually it discloses their highest ambitions and ideals.

The hero of the great epic is not the center of interest on his own account, but because he advances the great enterprise and typifies the nation. Achilles and Ulysses are of value only as they contribute to the conquest of Troy, and represent the glory of Greece. The epic hero, then, is a mere cog in a big machine; the big machine is a people.

The Story-Teller's Interest in the Epic

Thin and lean is the story-teller's pack without epic tales. Ignorance of these masterpieces of narrative, foredooms the would-be story-teller to small fields and short vistas. Notwithstanding most of the great epics are out of vogue and little read in their entirety outside the college class-room, many of the episodes are read with avidity by the children. As proof of this, any librarian of the children's department will demonstrate that the Robin Hood tales, the Arthurian tales, and tales of the Iliad and Odyssey are well worn from much use. The Heroes of Greece, the Knights of the Round Table, and Robin Hood and his company live in the imagination of a larger throng of admirers and worshipers than ever before.

Epics are living wells from which the narrator may refresh and entertain his thirsty listeners. More than that, these epic springs give him abundant means for nurturing those

rugged primitive virtues we are so greatly in danger of losing by atrophy.

Insights into national life, and fostering desirable attitudes and sets are the precious by-products of epic tales.

Brief List of National Epics

Of the following great epics some are worth knowing about, and others are worth knowing:

1. Hindu. *The Ramayana* of 50,000 lines was written by Valmiki about the fifth century B. C. This is a mixture of allegory, myth, magic, and religion together with the adventures of Rama and his wife, Sita. The main event is the conquest of Ceylon.

2. Greek. *The Iliad* of about 19,000 lines, composed (or compiled, by Homer about the ninth century B. C., gives an account of the conquest of Troy or Ileum. It is a conglomerate of myth, custom, law, romance, and deeds of valor. Homer's *Odyssey* is a heroic narrative of the labors of Ulysses, or Odysseus, during his wanderings from Troy to Ithaca. Both the *Iliad* and the *Odyssey* are noble examples of the folk-epic. They contain many episodes valuable for narration.

3. Finnish. *The Kalevala* or *Land of Heroes,* an epic of about 23,000 lines, was first published in 1822. Previous to its compilation by Topelius and by Lonnrot, this great

collection of creation-myth and folk-lore had existed in the memory and on the tongues of the peasants of Finland, notwithstanding its episodes date back thirty centuries. This folk-epic is considered to be one of the four greatest national epics. In stately and musical verse it relates the struggles between Finns and Lapps, and between light and darkness. Wainamoinen is the magical hero, and the magic Sampo an object of contention. Valuable.

4. Latin. *The Æneid* by Virgil (70—19 B. C.) tells of the wanderings of Æneas after the fall of Troy, and of the wars carried on by him in Italy, where, by the will of the gods, he was destined to found for the Trojan survivors and their household gods a new Troy, Rome.

5. Persian. *The Epic of Kings* or the *Shah Nahma* by Firdausi (about 1000 A. D.) narrates Persia's traditions and history. The duel of Sohrab and Rustam is familiar to English readers, thanks to Matthew Arnold. Several of its episodes are usable.

6. Italian. *The Divine Comedy,* a literary epic by Dante (1265-1321 A.D.) relates his journey through Hell, Purgatory, and Paradise. With Virgil as guide he descends to the depths of hell and sees the suffering of heretics, murderers, hypocrites, traitors, and

other guilty sinners. Passing Satan at the center of the earth they ascend to the other side of the earth, and climb the mountain of Purgatory where human spirits are purged of their sins of pride, envy, anger, etc., and prepared to enter Paradise. Beatrice, or the Heavenly Wisdom, then conducts Dante up through the nine heavens of Paradise, where they see the saints and at last are permitted to glimpse the Divine Majesty.

7. Spanish. *Cid Campeador* or *The Cid.* The Cid is the name given to Spain's greatest legendary hero whose real name is believed to have been Roderic. His presence on the side of the Moors, or against them, insured their victory, or their defeat.

8. Portuguese. *The Lusiad.* The title comes from Lusitania, or Portugal. Camoens, the author, born 1524, exalts Vasco da Gama, the Columbus of Portugal who doubled the Cape of Good Hope in 1498, and found the maritime path to India. This achievement brought great glory to Lusitania.

9. German. *The Nibelungen Lied.* Author unknown, date about 1300 A. D. A collection of German songs and legends, romances, and adventures. Siegfried, king of the Nibelungs, is the ill-fated heroic superman. Valuable.

10. Anglo-Saxon. *Beowulf.* Author unknown; date about 600 A. D. It was brought

over to England from North Germany or Denmark, and "Christianized by some Northumbrian bard." It consists of about three thousand lines, in which Beowulf is the hero invincible in three great adventures with Grendel, with Grendel's mother, and with the Fire-drake. Valuable.

11. French-Norman. *Song of Roland.* This Frankish hero, Roland, a paladin of the great Charlemagne, was a historical character. He fell at Roncevalles in 778 A. D. This song, dating from the eleventh century, glorifies the valor of Roland, but more the valor of France.

12. Irish. *The Destruction of De Derga's Hostel.* Author unknown; oldest manuscript about 1100 A. D.

13. English. *Paradise Lost.* By John Milton (1608-1674). This is considered one of the greatest literary epics. *The Arthurian Cycle,* though not a great epic, includes about seventeen epic episodes and romances about King Arthur and the Knights and Ladies of the Round Table. Authors unknown. Date about 1135 A. D. These tales of highest value.

14. American. *Hiawatha.* By Henry W. Longfellow (1807-1882). This American-Indian epic gives insight into Indian legends, myths, customs, and animistic beliefs. Doubtless Longfellow modeled it after the *Kalevala.* It should be studied and used by every student of story-telling.

Example of an Epic Tale

Beowulf the Geat

Adventure I. Beowulf and Grendel

(Adapted and analyzed)

Prologue:

In days long sped, the kings of the spear-armed Danes wrought mighty deeds. Greatest of these was Scyld, the Shield. He waxed great under the sky till all the neighboring folk who lived beyond the whale-paths brought him gifts. When the fated hour came, King Scyld fared forth to the shelter of God. His kinsmen carried him to the ocean-flood and placed him on an outbound barge. They loaded it with battle-weapons and war-harness. On his breast they heaped lordly gifts, and over his head they raised his gold woven banner. Then the sea bore him away. No man can say, to this day, where that rich freight found harbor.

Preliminary Situation: Time, Place, Characters, Circumstances

Years passed. The son of Scyld the Shield ruled Denmark, and in old age departed for his home. Then the grandson ruled graciously and died; and after that, the great grandson, Hrothgar, glorious in battles, became king.

Initial Incident: Hrothgar Builds a Mead-Hall.

"Build me a great hall, a master mead-house," Hrothgar bade his loyal followers. And it was built, this mightiest of palaces. Because they placed in the gables the antlers of a deer, he named it Hart-Hall, or Heorot. And now at his banquets and feasts, he gave out rings and treasure to his loyal comrades, even as he had promised. Here each day, the gleemen sang and the harps rang out. They sang of the Almighty and the creation. So lived the clansmen in cheer and revel and winsome life.

Rising Action:

Step 1. *Grendel, a fiend of hell, plots mischief.*

Grendel was filled with envy and rage at the sounds of joy in Heorot. He was a fiend of hell, a descendant of Cain, a brother to monsters, elves, sea-beasts, and giants.

Step 2. *Grendel murders the knights of King Hrothgar and spreads terror.*

By day, Grendel lay hidden in moors and fens and fastnesses, but at midnight he came to high-gabled Heorot. There lay the warrior-nobles of King Hrothgar, fast asleep after a feast. Grendel seized thirty of these thanes upon their beds, and carried them back to his lair.

When at dawn Grendel's deeds were known, the voice of weeping was uplifted; Hrothgar sat joyless and heartbroken.

And then for twelve years Grendel waged a bitter feud against the Danish people, until many of the best houses stood empty.

Step 3. *Beowulf comes over the sea from Geatland.*

Beowulf, a battle-brave thane, a Geat among the Geats (Swedes) heard of these deeds of Grendel. He made ready a goodly ship, and with fourteen warriors crossed the ocean-streams to the Danish land. As they landed, a coast guard hailed them and said, "What warriors are ye? Never have I seen a mightier hero upon earth than one of you. Seafarers, strangers from afar, whence are ye come?"

Beowulf answered, "We are the men of the Swedish kin, and hearth companions of King Hygelac. With friendly purpose we are come to Hrothgar, guardian of the people. I may, perchance, give counsel to the King how he may overcome the foe."

The warden spoke: "I learn that this is a friendly band to King Hrothgar. Come forth with your weapons and your armor. I will guide you."

Step 4. *Beowulf is welcomed by Hrothgar.*

When Beowulf was led before the white-

haired Hrothgar, he spoke thus: "We are table companions of the King Hygelac, my uncle. Beowulf is my name. In my native land I heard a Danish bard sing of Grendel's deeds. Seafarers say that this mead-hall stands empty and useless at night. King Hygelac permitted me to come to thee, King Hrothgar. In my own land I destroyed giants and slew sea-beasts. One boon I beg of thee, that I alone, I and my band of thanes, may cleanse Heorot of this monster. I have heard that Grendel recks not for weapons, that they will not bite him. And so I scorn to carry sword or shield, but with my naked hands I will grapple the fiend and fight for life, foe against foe. He whom death taketh must rely upon the judgment of the Lord."

At bedtime, as Hrothgar left the high-gabled hall, he said, "Have now and hold this house; remember thy glory; watch for the foe."

Step 5. *Beowulf and his men guard the hall.*

That night after the feasting Beowulf the Geat and his men remained in Heorot to watch for the monster. Beowulf put off his iron corselet, his tall helmet, and his jewelled sword. Then he spoke a boastful word: "I deem myself equal to Grendel in deeds of warfare. He knows not the use of weapons, and so I will spurn the sword if he comes unweaponed. Therefore, let God, the holy Lord,

adjudge the victory as he deemeth right."

Then all his men lay down and slept, though none thought ever to reach home and kinsmen. All slept save one, who eagerly waited in anger, the issue of the fight.

Climax: Grendel fights with Beowulf.

Then Grendel drew near and God's wrath was upon him. The door of the horn-gabled hall, though fastened with bolts, sprang open straightway when his fists struck it. He spied in the hall the hero-band, and he laughed in his heart. The cursed monster hoped to sever life from each body. First, he seized a sleeping thane, bit into his flesh, and drank his blood. In a moment he had devoured the whole corpse, hands and feet.

The fiend stepped on and seized with his hands the hardy hero. Beowulf grasped Grendel's claw and fastened upon his arm. Grendel saw at once that never in this world had he met any man with a mightier hand gripe. He was filled with terror, for already his fingers burst and bled. Furious were both the maddened wrestlers. The hall re-echoed with the din, as all within was wrecked. And then God's foe yelled out his horrid chant, howling over his wound, for Beowulf held him fast.

The warriors of Beowulf drew swords and hacked at Grendel, but no sword nor battle-

axe could bite the hideous fiend, for he had bound by a spell every edged sword. But his wound-proof body availed him not, for the valiant Beowulf had seized his hand. The sinews broke, the bone-frame burst at the shoulder, and Grendel fled to the forest lake, leaving his hand and arm in the grasp of the hero.

The glory of the fight was given to Beowulf, for Grendel made off to his fen-banks to die. Thus, Hrothgar's palace was freed from danger. The token of the fight was the hand and arm and shoulder of Grendel that now was hung beneath the gabled roof of Heorot.

Falling Action: The Dane-men rejoice.

In the morning the Dane-men traced the steps of the monster to the sea-beasts' lake where the waves welled up all mingled with blood and hot gore. There Grendel perished. There hell got him. Then the Danish warriors returned and many were the songs chanted by a skald who invented a new story, a true tale, the adventure of Beowulf.

Conclusion: Beowulf and his men get gifts and praise.

That day the hall was adorned for feasting and guests. Then Hrothgar in great thankfulness said to Beowulf, "I shall love you as a son." He gave to the hero a gold-broidered banner, a helmet, a breastplate, and a mighty

treasure-sword. Then eight horses with golden headgear were led into the hall. Upon one was a saddle all set in jewels; it had been the battle-seat of Hrothgar when to sword-play he was fain to go.

"Take these," said the King, "and enjoy them well."

And rich presents did he give to Beowulf's men. Then the Queen came to the hero, and said: "Receive with joy this collar, dear Beowulf, and use this armor, and prosper well. Show thyself strong; and be kind in counsel to these striplings, my sons. Men shall give thee honor forever more."

When all had departed, Beowulf and his men guarded the hall. And near each hero, easy to be seen, were the towering helmet, the ringed coat of mail, the mighty spear. It was their custom to be ever ready for battle. They were good clansmen. Then sank they to sleep.

QUESTIONS AND EXERCISES

1. How does the folk epic differ from the literary epic?
2. In Alfred Noyes' recent epics, *Watchers of the Sky* and *Book of Earth,* what service does he render?
3. How does Alfred Noyes' *Drake* differ from his later epics?
4. What influences have been exerted by these epics? Be specific.
5. What epic was chanted by the French-Norman bards before the Battle of Hastings?

6. What relation exists between the production of great epics and the progress of civilization?

7. Discuss the statement by William W. Lawrence, "A study of these old stories is no antiquarian pastime. It is the opening of the door upon a life as exuberant as our own."

8. Which epics are the most fruitful sources of material for the story-teller's pack? Give your reasons for these choices.

THE STORY-TELLER'S TREASURY OF RACE NARRATIVES

Epics Discussed

Bulfinch, Thomas—*Age of Chivalry*—McKay; 1900
Guerber, H. A.—*The Book of the Epic*—Lippincott; 1913
Lawrence, William W.—*Mediæval Story*—Columbia U. Press; 1911
Loomis, Roger Sherman—*Celtic Myth and Arthurian Romance*—Columbia U. Press; 1925
Rich, Mabel I.—*Types of Literature*—Century; 1926

Epics Translated or Retold

Baldwin, James—*The Sampo*—Scribners; 1912—*The Story of Siegfried*—Scribners; 1904
Brown, Brian—*The Ramayana*—Brentano; 1921
Bryant, Wm. Cullen—*The Iliad*—Houghton; 1904
Cary, Henry F.—*The Divine Comedy*—Bell; 1910
Colum, Padraic—*The Adventures of Odysseus and the Tale of Troy*—Macmillan; 1918
Conington, John—*The Æneid*—Scott; 1916
Cruse, Amy—*The Young Folks' Book of Epic Heroes* (12)—Little; 1926
Fillmore, Parker H.—*The Kalevala*—Harcourt; 1923
Gummere, Francis B.—*Beowulf in Epic and Saga*—Macmillan; 1923

HULL, ELEANOR—*Cuchulain*—Harrap; 1909

NEWBOLT, HENRY—*The Happy Warrior*—Longmans; 1925

ORMSBY, JOHN—*The Cid*—Longmans; 1879

RAGOZIN, Z. A.—*Song of Roland*—Putnam; 1899

SHUMWAY, DANIEL B.—*Nibelungenlied*—Houghton; 1909

TINKER, CHAUNCY B.—*Beowulf*—Newson; 1902

ZIMMERN, HELEN—*Epic of Kings,* from Firdusi's *Shah Namah*—Macmillan; 1926

EPIC SONGS AND BALLADS TRANSLATED OR ADAPTED

HAPGOOD, ISABEL F.—*Epic Songs of Russia*—Scribners; 1886

MALORY, SIR THOMAS—*King Arthur and the Knights of the Round Table* (Ed. by Clifton Johnson)—Macmillan; 1916. *Le Morte d'Arthur* (ed. by Sir Edward Strachey)—Macmillan; 1923.

POLLARD, ALFRED—*King Arthur and His Knights of the Round Table* (Illus. by Rackham)—Macmillan; 1917

PYLE, HOWARD—*The Story of King Arthur and His Knights*—Scribners; 1903. *The Story of the Champions of the Round Table*—Scribners; 1905. *The Story of Sir Lancelot and His Companions*—Scribners; 1907. *The Story of the Grail and the Passing of Arthur*—Scribners; 1910. *The Merry Adventures of Robin Hood*—Scribners; 1914

CHAPTER XXII

The Story-Teller's Pack: Biographical Tales

"I fill my mind with the sublime images of the best and greatest men."—Plutarch.

"Acquaintance with the great and noble characters of the past creates a desire to be like them, and makes the evil deeds of evil men abhorrent."—Henry Johnson.

"Contact with strong, noble personalities is an educational stimulus of the highest order; and through the perusal of well-written biography we can place ourselves at will in very real contact with the best and noblest of earth."—William R. Harper.

To ambitious youth, the hero of achievement is a constant challenge. This hero as warrior, or statesman, or scientist, or inventor, or pathfinder will be crowned to-day with the laurel wreath, but his highest glory consists in this: he will rouse the hearts of untold thousands to noble undertakings. And he who truly records and tells the world of the valorous deeds of heroes is a world benefactor. Such was Plutarch. About 66 A. D. this supreme ancient biographer wrote his *Lives of the Illustrious.* Through these appeals to emulation, perhaps Plutarch wields a greater power to-day than a Plato, or an Aristotle.

A generation ago James Parton exalted

industrial achievers in his *Captains of Industry*. This glorification of men who had won large measures of success as makers of soap or steel, of hammers or watches, heralded the coming of our industrial age.

Biography as an Introduction to History

About the year 1820 biography was recognized in Germany as a suitable approach to formal history. In the United States, the first clear appraisal of the value of biography is seen in the Report of the Committee of Seven to the American Historical Association, about 1899. Ten years later the Committee of Eight followed with a detailed course of study in elementary history. This course emphasizes the biographical study of heroes, discoverers, explorers, colonizers, and statesmen. These epoch-making reports have standardized the courses in Elementary History and given biography its rightful status in the curriculum.

To-day biographic tales are the stepping-stones that lead to history. Typical state courses in elementary history from such states as Massachusetts, Missouri, Montana, and North Carolina all urge the use of biography in the middle grades as a means of giving *knowledge* of great Americans, *abilities* to express in story or dramatization the lives of great Americans, and *appreciations* of what

true patriotism means as revealed in the lives of great American heroes, statesmen, and benefactors.

The chief aim, both in state and city curricula, would seem to be to fill the minds of children with images of our best and greatest men and women, and to make these images motivating forces in the regulation of everyday conduct.

Biography as a Character-Educating Instrument

Other organizations would supplement the work of the schools by using biographical tales for moral and vocational ends. The National Honesty Bureau of New York under the heading, *Stories of Men of Honesty,* urge the use of such short biographies as *Peter Cooper* and *George Peabody* by C. A. McMurry; *Honest Abe* by Alonzo Rothschild; *Robert E. Lee* by Thomas N. Page; and *Heroes of Progress* edited by E. C. Adams and W. D. Foster.

The Young Women's Christian Association turns to the life stories of successful women. They give lists of biographies both for vocational and moral guidance.

Similarly, the directors of the Camp Fire Girls make extensive use of personal biography. They give honors to girls who can give brief biographical sketches of distinguished religious leaders, missionaries, educators,

statesmen, scientists, inventors, musicians, and artists.

Likewise, for Boy Scouts the Chief Scout librarian, Mr. Franklin K. Mathiews, recommends several short biographies under each of the heads, "Pathfinders and Pioneers of the Great West," "Books that Nourish Ambition," "Character Achievement Books," and "Heroes of Daring Adventure."

Summarizing, the educational uses of biography are the following: 1. as an approach to the formal study of history in the intermediate grades; 2. as an accompaniment of formal history in the upper grades; 3. as an incentive to citizenship; 4. as a stimulus to vocational achievement; 5. as an inspiration to moral conduct.

Popular Interest in Biography

The well-written biographical sketch has a human interest. Biographic literature is the vogue. Life stories are featured in current newspapers and current magazines. This deepening interest is further seen by examining the shelves of our libraries, which are loaded with good recent biographies. The American Library Association catalog (1924) lists two hundred twenty-eight titles of personal biography and autobiography, all written within the last ten or twelve years. The advertisements in a certain high-class maga-

zine of date, December, 1928, announced upward of ninety new individual biographies, and a half score of volumes of collective biography.

The Story-Teller's Interest in Biography

The lawyer, the minister, the teacher, the director of boys' or girls' groups, all have need of story material that will grip the hearers. To illustrate a point, to objectify a truth, or to exalt a virtue there is no material better than biographic facts. High school pupils will listen to the story of Columbus the Salesman, of Boone the Pioneer, of David Maydole the Hammer-maker, of Sidney Porter the Innocent Convict, of Jacob Riis the Struggling Foreigner, of Edward Bok the Student of Success. This the author affirms on the basis of experience.

The late Russell Conwell delivered his famous lecture, *Acres of Diamonds,* more than six thousand times, and built the lecture on the true story of the camel driver.

The biographical sketch is interesting because it is concrete, and fits all grades of intelligence. And it is appealing as well. Let us remember that Loyola's life was transformed by reading the lives of the saints, and that the new Loyola changed the currents of the world's history.

The public school teacher, the Sunday

school teacher, the scout master; indeed, every parent, should study this form of narrative, the life story.

The Influential Personalities

On a basis of a questionnaire study by the author, it was found that the nine hundred high school and university students who gave answers were influenced most by the following personalities, arranged here in the order of their power: Lincoln, Washington, Roosevelt, Franklin, Wilson, Napoleon, Columbus, Grant, Jefferson, Lee, Edison, Joan of Arc, Hamilton, St. Paul, Shakespeare, Cæsar, Henry, Nightingale, Andrew Jackson, Hale. These are the twenty highest in a list of two hundred thirty-two great leaders in letters, statesmanship, war, reform, and discovery.

Relative Influence of Historic Women

Historic women exerted about ten per cent of the total influence, the twelve most frequently mentioned being Joan of Arc, Florence Nightingale, Frances Willard, Queen Elizabeth, Ruth Boaz, Jane Addams, Betsy Ross, Clara Barton, Harriet B. Stowe, Queen Victoria, Helen Keller, and Queen Esther.

The Influence of Career

Authors, including poets, literateurs, and journalists take first place. These are fol-

lowed by statesmen, soldiers, religious leaders, presidents, inventors and scientists, explorers and navigators, patriots, philosophers, philanthropists, pioneers, educators, orators, reformers, artists, and industrial leaders. Boys differ from girls, and both differ from adults, in their admirations.

The Factors of Time and Nationality

Half of the potent personages were born since July 4, 1776, and half were connected with America, showing the magnifying influence of nearness. This influence is more noticeable among adolescents than among adults.

Appealing Traits of Personality

Of the sixty most compelling qualities the highest twelve are the following: courage, perseverance, political ability, military ability, patriotism, honesty, literary ability, love of humanity, inventive ability, self-sacrifice, loyalty to a cause, righteousness, and kindness.

If, in the opinion of parents and teachers and other character builders, the noblest qualities are not sufficiently exalted, the story method and the biographic tale are hereby recommended as tools for shifting the emphasis.

Handling Biographic Material Before an Audience

The story-teller is limited in the time he

may devote to the telling of a biographic tale. He may make a rapid sketch of the life history of a person, or he may relate one or more episodes. As a rule the second plan is used, and the "story" that is told is merely an anecdote. But even so, these, if well chosen and well told, are most effective in illuminating an address, or brightening a classroom, or a page of history or science or literature. Life incidents give the reality feeling to an otherwise meaningless name.

The Game of Biography

As a means of breathing life into shadowy figures of the past, many an inventive teacher has used the guessing game with groups in school or Sunday School. He may proceed thus: "Now pupils, I shall paint you the picture of a person in history. It is for you to listen, to recognize the person, and finally to raise your hand when I am through if you think you know the person. Ready!

"The man I am thinking of was born a slave. By good fortune he was brought up as a prince and given all the learning the priests and the generals could give him until he was forty years old. Then a strange thing happened. One day he saw a relative being beaten by a slave-master. His fierce anger blazed up and he struck the slave-master a fatal blow. Then he buried the dead body in the sand.

"The next day he found that his crime was known. And now, filled with fear he fled from this land of slavery on, on to the east to a desert land. He who was born a slave, and reared a prince, was for the next forty years a shepherd leading his flocks across the desert silences.

"Now, let me see the hands of those who know the name of this man."

Outline of a Biographical Sketch

(See James Parton's *Captains of Industry*, Volume I)

DAVID MAYDOLE, MASTER HAMMER-MAKER

Preliminary Situation:

In a small village in the state of New York there lived, a generation or two ago, an ambitious young blacksmith, by name, David Maydole. At that time there were no great factories. In the home, the husband was a man of all work, and the wife was spinner, weaver, seamstress, cook, and most likely the mother of a goodly number of children. In that remote village the blacksmith was an all-around worker in iron. When he was not shoeing horses, sharpening plowshares, or resetting loose wagon tires, he was making log chains, pitch forks, butcher-knives, hammers, iron wedges, and such other tools as the community needed.

Initial Incident: A carpenter needs a hammer.

One day, there came to the village a contractor and six carpenters to build a new church. One of the carpenters had forgotten to bring his hammer. So he went to David Maydole, the village blacksmith, to order a hammer made.

Resulting Incidents:

1. The carpenter orders a hammer.
2. David Maydole makes a supreme hammer.
    a. Tempering the Steel
    b. Making the adz-eye
3. David Maydole gets new orders.
4. David Maydole specializes in hammers.
5. David Maydole's smithy becomes a factory.

Thus the general blacksmith became a specialist in hammers. The business grew. A factory finally grew up where scores of skilled workmen made hand-wrought hammers which were, at that time, perhaps the best in the world.

Conclusion:

And so, David Maydole prospered, for it is said that to the door of him who makes the best mouse trap, or the best hammer, the world will beat a path. David Maydole made a real contribution to mankind and became, indeed,

a *captain of industry* because *he never did less than his best.*

QUESTIONS AND EXERCISES

1. To what extent does the instinct of imitation influence our actions? Is it more potent in childhood than in age?

2. Discuss the economic value of imitation; its moral value; its social value.

3. Discuss emulation. How is this instinct affected by life stories?

4. Why did Edward Bok in boyhood buy an encyclopedia of biography, and how did he make use of it? (Consult the *Americanization of Edward Bok.*)

5. The characters of history affect our attitudes of thinking and feeling more than do the characters of fiction. To what extent is this true? Not true? Give examples.

6. To what extent do ideals depend upon evaluations? Upon what do evaluations depend?

7. What biographies would seem to be the most valuable in developing the following traits: patriotism, courage, honesty, industry, loyalty, persistence, self-sacrifice?

8. What is meant by teaching by *personification?* (See Charters' *The Teaching of Ideals.*)

9. How extensively is biography used in training for character in the public schools? In the church schools? In other institutions?

10. Explain the difference between the direct and the indirect methods in teaching ideals. Which method is the more nearly basic?

SELECTED LIST OF BIOGRAPHIES OF VALUE TO READER AND STORY-TELLER

1. For the General Reader

Addams, Jane—*Twenty Years at Hull House*—Macmillan; 1910

Bok, Edward W.—*Americanization of Edward Bok*—Scribners; 1920

Charnwood, Godfrey—*Abraham Lincoln*—Holt; 1916

Grenfell, Alfred T.—*A Labrador Doctor*—Houghton; 1919

MacDonald, Ramsay—*Margaret Ethel MacDonald*—Seltzer; 1924

Palmer, G. H.—*Life of Alice Freeman Palmer*—Houghton; 1908

Papini, Giovanni—*Life of Christ*—Harcourt; 1923

Rice, M. S.—*William Alfred Quayle*—Abingdon; 1928

Rolland, Romaine—*Mahatma Gandhi*—Century; 1924

Smith, C. Alphonse—*O. Henry Biography;* Doubleday; 1916

Thayer, William R.—*Theodore Roosevelt*—Houghton; 1919

Vallery-Radot, Rene—*Life of Pasteur*—Doubleday; 1923

White, William A.—*Woodrow Wilson*—Houghton; 1924

2. For the Student Reader — Collective and Individual Biography

Adams, E. C. and Foster, W. D.—*Heroines of Modern Progress*—Sturgis; 1918

Baldwin, James—*Fifty Famous People*—American; 1912

Bolton, Sarah K.—*Famous Men of Science*—Crowell; 1906

CATHER, KATHERINE D.—*Girlhood Stories of Famous Women*—Century; 1924
CHIEF BUFFALO CHILD LONG LANCE—*Long Lance*—Cosmopolitan; 1928
DEMONVEL, M. BOUTET—*Joan of Arc* (Illus).—Century; 1926
EVANS, LAWTON B.—*Trail Blazers*—Bradley; 1925
FARIS, JOHN T.—*Winning Their Way*—Stokes; 1909
HAAREN, J. H. and POLAND, A. B.—*Famous Men*—American; 1904
HAGEDORN, HERMANN—*Boys' Life of Theodore Roosevelt*—Harper; 1918
LAW, FREDERICK H.—*Modern Great Americans*—Century; 1926
MORRIS, CHARLES—*Heroes of Discovery, Etc.*—Lippincott; 1906
NICOLAY, HELEN—*Boys' Life of Lincoln*—Century; 1906
PAINE, ALBERT BIGELOW—*Boys' Life of Mark Twain*—Harper; 1915
WASHINGTON, B. T.—*Up From Slavery*—Doubleday; 1901.
WHITE, STEWART E.—*Daniel Boone: Wilderness Scout*—Doubleday; 1922

3. FOR THE TEACHER

BOAS, RALPH P. and SMITH, EDWIN—*An Introduction to The Study of Literature*—Harcourt; 1925
HYDE, MARIETTA A.—*Modern Biography* (Good bibliography)—Harcourt; 1926
THAYER, WILLIAM R.—*The Art of Biography*—Scribners; 1918

CHAPTER XXIII

The Story-Teller's Pack: Modern Animal Tales

"Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them 'Hiawatha's Brothers.' "

—Longfellow.

Primitive man felt a kindship with the woods-folk. Ancient tales show his high regard for some animals as foes, and of others, because they assisted in world-building activities. Again, the red Indians had many tales showing that certain clans had animal ancestors.

The Child's Fondness for Animals

Animal pets are the natural playfellows for children. A boy and his dog understand and love each other, and no boy's education is full and complete without the companionship of a four-footed friend.

Animal heroes in stories appeal to children, who rejoice at their successes and weep at their misfortunes. The *Br'er Rabbit* stories by Harris, the *Hollow Tree and Deep Woods* stories by Paine, the *Bed Time Stories* by Burgess all are valuable in that they display wholesome animal heroes and give children a vicarious acquaintance with them. These tales of wild life hold the interest of children, but more, they develop certain admirations of high social and moral value.

Roots of the Modern Animal Story

Passing over many inconspicuous beginnings we see the first of this type appearing about the year 1890. One root of the modern animal story was an interest in animal welfare—a human interest in the animal for the animal's sake. This impulse inspired Miss Anna Sewell to write *Black Beauty. Black Beauty,* as no other book, crystallized sympathies and sentiments for our noble domestic animals. Out of this book grew humane societies and laws against cruelty to animals. Bands of Mercy were organized in many schools. Their slogan, "Be kind to dumb animals", resounded from coast to coast and to-day unconsciously influences millions of lives. Marshall Saunders' *Beautiful Joe,* too, contributed to develop an attitude of mercy toward the dog. Another prophet may

arise and denounce man's inhumanity in the brutal dog races now in vogue.

Animals as Human Helpers and Human Types

In household tales and fairy tales the heroes and heroines were compelled to perform impossible tasks. As gods and goddesses were not available, good fairies and helpful animals were called upon in critical moments. They helped to win the day against hateful stepmothers, wicked suitors, evil witches, and wild beasts.

The animal appears in a new role in the fable. In the hands of generations of Pilpays and Æsops, animals have been substituting for cruel, cunning, ungrateful, or stupid humans. Human beings have been symbolized by the greedy pig, the stupid ass, the ungrateful adder, the ravenous wolf, the clever fox, or the conscienceless tiger. Even today we characterize a person by calling him a "fox," a "pig," a "snake in the grass," or a "dog in the manger." The poets, too, draw freely from the woods-folk in such comparisons as,

"The Assyrians came down like a wolf on the fold."

Another root of the modern animal story was an interest in animal ways, a sympathetic understanding of wild creatures. At first, the tendency in such stories as Kipling's *Mowgli*

and Seton Thompson's *Biography of a Grizzly* was to humanize the animal more or less. But this had no bad effects. These books and Roberts's *"The Kindred of the Wild* opened up new worlds of thrilling interest both to children and adults. Thus far in the twentieth century, other similar books have interested millions of readers in studying animal personality through animal behavior. Not only has a scientific end been reached but a humanitarian end as well. Through these modern nature tales, harmless wild animals are gaining many friends. As a result, laws regulating hunting now stay the hands of men who kill game for the lust of killing. Game preserves and game sanctuaries are other visible results of the beneficent power of modern animal stories.

The Modern Animal Story Defined

In folk-lore, beasts have figured as man's antagonists in battle, his counterpart in fable. Again, they are mythical earth builders, or legendary ancestors, or worthy helpers, or as more or less worthy heroes. But in the modern animal tales the interest shifts to the animal, a fellow-being, having certain behavior that it is worthwhile to know about and certain rights that man should respect. Animal psychology and animal welfare are the centres of interest in this type of tale. In a word, it is

a gateway to science and a gateway to friendships.

The Story-Teller's Interest

Of all the kinds of narratives that are grist for the mill of the educational story-teller, none offers greater possibilities than the modern animal tale. This narrative type may be used as a vehicle to carry scientific facts to the children. As such it should not be overloaded. It may be a device for building up friendly interests in the harmless wild folk of meadow and wood. Once we feel that they are our friends we shall not fear them. Again, these tales are being used successfully in establishing those moral attractions and repulsions known as moral attitudes. Sympathy for the suffering, and admiration for courage, fair play, parental love, and self sacrifice are character assets of well chosen tales. They help to build a philosophy of life.

How Ronny Rabbit Saved Broony Bear

(Adapted and outlined from Homer B. Hulbert's *Omjee the Wizard*)

Frame:

The boys had gathered in the Wizard's cave for another story.

"What shall it be this time," asked Omjee.

"Anything you like," they answered.

"I shall tell you how Ronny Rabbit saved the life of Broony Bear."

"How could a little rabbit save a big bear?" asked the boys.

"It doesn't seem likely, but it's true," said Omjee and he told this story.

Preliminary Situation:

You must know that Ronny Rabbit and Broony Bear were great friends. Broony would tell Ronny where to get a cabbage for breakfast, and Ronny would tell Broony where to find berries and honey for dinner.

Now Renny Fox and Broony Bear did not like each other at all, and Renny was all the time plotting trouble for Broony. But Broony was so big and strong that it was hard to find any way to hurt him.

Initial Incident: Renny has a bright idea.

At last, however, Renny thought of a clever plan and determined to try it right away.

Rising Action:

R 1. *Renny Fox finds a tree.*

Renny hunted and hunted in the woods until he found just the tree he wanted. It was a big oak tree, with a small hole in its side about five feet from the ground. "Here," he said, "I will fix old Broony Bear."

R 2. *Renny steals a rope.*

He went at night and stole a long rope from

one of the yards in the nearby village and brought it to the tree.

R 3. *Renny gets Chippy Squirrel to hang the rope.*

The next morning he met young Chippy Squirrel and said, "Hullo, Chippy! I know where you can find lots of nuts."

"Is that so? Where are they?"

"You must help me first. If you will help me hang this rope I will tell you where to find the nuts," said cunning Renny.

Chippy was willing. He carried one end of the rope up and threw it over a limb so that both ends were now near the ground.

R 4. *Renny hangs a stone in front of the hole.*

The next thing Renny did was to find a big rough stone. He rolled it to the tree and tied one end of the rope around the middle of it. Then he pulled on the other end and lifted the stone until it hung in front of the hole. Then he said, "That will fix *him.*"

R 5. *Renny baits the trap with honey.*

But the hardest thing was yet to come. He must find some honey. He hunted day after day until he saw a swarm of bees among the rocks. Renny seized a big comb of honey and started away just as Ronny Rabbit came along.

"I wonder what Renny Fox can be doing with honey," said Ronny to himself, "I think I shall watch him."

He slyly followed, and saw the Fox rub some honey on the tree, and then push the stone aside, and put the rest into the hole in the tree. Then he saw Renny Fox lick his paws clean, and hide in the brush nearby.

"That is the funniest thing I ever saw," said the Rabbit. "I don't like it. I shall wait and see what happens," and he did.

R 6. *Broony Bear comes to the tree.*

The wind carried the good smell of honey to the nose of Broony Bear. He followed his nose and soon came to the tree. He licked up the honey as far as the stone that hung in front of the hole. Then he pushed the stone aside and thrust his nose in but the stone kept jogging against his head. It made him angry.

R 7. *Broony Bear fights the rough stone.*

The bear cuffed the stone aside and eagerly thrust his nose into the hole for more honey. The stone swung back and batted the Bear on the side of the head and knocked him over. He got up, rubbed his bruised head, and again started to eat honey. He hit the stone harder and got a harder blow that almost broke his head. Now he *was* mad. "I'll fix *you*," he said, and he struck the stone so hard that it swung far out and then banged him on the

nose so hard that it broke a tooth and made his head bloody.

Climax: Ronny Rabbit saves Broony's life.

Then the Rabbit saw it all. The Fox was trying to make the Bear kill himself. So he rushed out and screamed, "Stop, Broony, stop! Don't you see that stone will kill you."

"Just watch me! I'll fix that old stone," said the Bear, who was now wild with pain.

"Dear Broony, stop! Listen! I will show you. Renny Fox did this. He brought the honey and made this trap to kill you. Look! There he goes now." And sure enough there was Renny Fox sneaking away as fast as he could, and laughing a wicked laugh.

Conclusion:

"Dear me, that was a close shave," said Broony. "If I had fought that stone much longer, I would have been a dead bear."

Ronny helped Broony wash his face in the nearby brook, and then said,

"Now you can have the honey anyway. I will hold back the stone while you eat the honey."

So Broony Bear got the honey after all.

QUESTIONS AND EXERCISES

1. Children sympathize as deeply with the animal characters of the story as with the human characters. Is this true or not true? Give reasons for your answer.

2. What advantages were gained by Æsop and other fabulists in using animal characters?

3. How would you classify these stories as to type: Pilpay's *The Tortoise and the Geese;* Seton's *Biography of a Grizzly; East of the Sun and West of the Moon; Bob, Son of Battle?*

4. How classify these: London's *The Call of the Wild; Coyote the Fire-bringer; A Dog of Flanders;* Harris' *Br'er Rabbit and the Tar Baby;* Eaton's *Big Reddy the Strategist?*

5. Why would such Indians as Longfellow's Hiawatha feel a kinship with the woodfolk?

6. Which children have the greater need of modern animal tales—country-reared children, or city-reared children? Why?

7. What novel can you name that brings in a horse or a dog as a prominent character?

8. How can we understand the mental activities of animals?

9. How can the story-teller describe what is in the mind of an animal?

10. Define the Modern Animal Story.

11. In the select list of books suggested in this chapter which books do not qualify as books of modern animal stories?

12. Make a list of the ten books of animal stories which you have read and found valuable to the story-teller.

SELECT LIST OF BOOKS VALUABLE TO THE STORY-READER AND STORY-TELLER

Informational Nature Books

Beard, Dan—*Animal Book and Campfire Stories*—Donohue; 1907

Hornaday, W. T.—*Tales from Nature's Wonderlands*—Scribners; 1924

MILLER, OLIVE T.—*Little Folks in Feathers and Fur*—Dutton; 1879

SHARP, D. L.—*Spring of the Year*—Houghton; 1904. *Fall of the Year*—Houghton; 1896

ANIMAL STORIES FOR YOUNGER CHILDREN

BURGESS, T. W.—*Mother West Wind Series*—Little; 1912. *Animal Book for Children*—Little; 1920

HULBERT, H. B.—*Omjee the Wizard*—Bradley; 1925

JORDAN, DAVID S.—*True Tales of Birds and Beasts*—Heath; 1902

KIPLING, RUDYARD—*Just So Stories*—Doubleday; 1902

LAGERLOF, SELMA—*Wonderful Adventures of Nils*—Doubleday; 1912

LINDERMAN, F. B.—*Kootenai Why Stories*—Scribners; 1926

LOGIE, A. E.—*Canadian Wonder Tales*—Row; 1925

PAINE, ALBERT B.—*Hollow Tree and Deep Woods Book*—Harper; 1896. *Hollow Tree and Snowed In Book*—Harper; 1910

SAUNDERS, MARSHALL—*Beautiful Joe*—Judson; 1893

SEWELL, ANNA—*Black Beauty*—Jacobs

SKINNER, A. B.—*Emerald Story Book*—Duffield; 1915. *Topaz Story Book*—Duffield; 1917

ANIMAL STORIES FOR OLDER CHILDREN

CLEVELAND, REGINALD—*Cop: Chief of Police Dogs*—Bradley; 1927

EATON, W. P.—*On the Edge of the Wilderness*—Wilde; 1920

HAWKES, CLARENCE—*Patches, A Wyoming Cow Pony*—Bradley; 1928. *Silversheen, King of Sled Dogs*—Bradley; 1924

KIPLING, RUDYARD—*Jungle Book*—Doubleday; 1893. *Second Jungle Book*—Doubleday; 1895

LONG, W. J.—*Wilderness Ways*—Ginn; 1900. *Secrets of the Woods*—Ginn; 1901

PARKER, A. D.—*Skunny Wundy*—Doran; 1926
ROBERTS, C. G. D.—*Kindred of the Wild*—Page; 1900. *Feet of the Furtive*—Macmillan; 1911. *The Secret Trails*—Macmillan; 1914
SCOVILLE, SAMUEL—*Man and Beast*—Harcourt; 1926
SETON, ERNEST T.—*Biography of a Grizzly*—Century; 1899. *Wild Animals I Have Known*—Scribners; 1900. *Lives of the Hunted*—Scribners; 1901

CHAPTER XXIV

The Story-Teller's Pack: The Modern Short Story

"Will you go and gossip with your housemaid or your stable-boy when you may talk with queens and kings? . . . All the time this eternal court is open to you, with its society, wide as the world, multitudinous as its days, the chosen and the mighty of every time and place. Into that (fellowship) you may enter always."

—John Ruskin.

The latest invention in fiction is the Modern Short Story. In the last twenty-five years, it has met with phenomenal success. It has withal so many fine qualities that it is worthy of the serious study of the teller of oral stories.

Popularity of the Short Story

The corner drug stores and all news stands are heavily stocked with magazines that sell. The hundred, or so, of high class magazines carry short stories of general and varied interest. Other magazines specialize in short stories of adventure, mystery, love, and humor; stories of ghosts, detectives, sky-riders, sailors, and cowboys; stories true, weird, breezy, and amazing; and regional stories of the frontier and the far west, of air-trails and ocean-lanes. Many of the story magazines are

lineal descendants of the dime novel of other days; but the addition of advertisements, pictures, and vivid coloring quite changes their appearance.

The most of these short stories deserve oblivion. They get it. However, the more meritorious are preserved in such anthologies as the "Best Story" collections of the O'Brien, and of the O. Henry Memorial year-books.

Why is the short story so popular? Is it due to an American tendency to feverish haste? Or to the development of the motion picture? Or to the superiority of this type of fiction?

Characteristics

The early Egyptians, the early Greeks, and others, as we have seen, composed such tales as beast fables, parables, allegories, and myths. Chaucer and others gave tales a literary treatment that raised them almost to the standard of the modern Short Story.

Edgar A. Poe is the father of the technical short story. In 1845 he set forth the principles that have since guided its construction. His five principles of (1) brevity, (2) single effect, (3) verisimilitude, (4) omission of non-essentials, and (5) finality, have been accepted by Harte, Bunner, Davis, O. Henry, and others in America, and by Stevenson, Kipling, Daudet, Maupassant, and others abroad.

The short story according to the technicians, is confined to one main incident, to one predominant character, to one emotional impression, a unified plot, and to a compass small enough to be read at one sitting. "A short story," says Esenwein, "is a brief imaginative narrative, unfolding a single predominating incident, and a single chief character, by means of a plot, the details of which are so compressed, and the whole treatment so organized that a single impression is produced."

General Types of Short Story

The fundamental story interests are centered in incident, in setting, and in character. This gives us a rough classification into stories of *plot,* of *atmosphere,* and of *character.* Of course, the three elements are always present, but only one element predominates.

Many sub-classes might be found. Actions may be commonplaces, heroic adventures, crimes, acts of self-sacrifice, or internal struggles. The effect of the incident is sometimes out of all proportion to the importance of the incident itself, as witness, *A Piece of String.* The impression is more important than the incident.

The setting may be in a city, in the country, or in a region. *The Four Million* includes stories of New York "on the subway." The characters may be animals, or they may be

men, women, or children of all ages, occupations, social conditions, financial standings, moral ratings, and emotional tendencies.

This gives a wide variety of sub-types.

Length of the Short Story

As the short story must be short enough to be read at a sitting, we find that our short stories are as short as a thousand words, or as long as ten thousand words. Kipling's *The Man Who Would Be King* is one of the longest.

The Plot Elements

The short story of merit must have a well woven plot. E. A. Cross in *The Short Story* uses some excellent plot diagrams which the story-teller will study with profit. As analysis is one of the necessary processes in preparing a story for telling, the oral narrator must break it up into Preliminary Situation, Steps in Rising Action, Culmination, Steps in Falling Action, and Conclusion. See Chapter V, Technique of Mastery.

The preliminary situation includes time, place, characters, and circumstances. The initial incident starts a chain of happenings to the characters. These successive steps in the complication may be called steps in the rising action. The culmination or climax is the turning point at which one of the forces

in the struggle wins the day. It is the incident that changes the life or destiny of the character. Then follow one or more incidents in the falling action, and, at last, the conclusion. In some surprise stories the conclusion follows on the heels of the climax. For example, in *The Gift of the Magi,* and in *The Necklace.*

Some of the varieties of plots have been listed thus: (1) action plot; (2) surprise plot; (3) problem plot; (4) mystery plot; (5) symbolic plot.

The Story-Teller's Interest

Both the high school teacher who gives courses in Short Story, and the Oral Narrator of the Short Story should study it intensively. Its mechanics, its technique, its spirit, its possibilities, and its best examples must be understood.

A study of the evolution of the Short Story is necessary to its comprehension. In his library as well as in his reading experience should be such books as Jessup and Canby's *The Book of the Short Story.* Best examples of all lands may be found in such anthologies as Clark and Lieber's *Great Short Stories of the World.* From these great treasuries of short story fiction, the story-teller will find abundant material which he can adapt for use with adult audiences.

The Twenty Best Short Stories That I Have Used

The short stories and sketches that I have adapted and used with greatest success in story programs are the following:

The Bringing of Rebekah, from the Bible;
The Pardoner's Tale, from Chaucer;
To Build a Fire, by Jack London;
The Americanizing of Andre Francois, by Stella W. Herron;
Zenobia's Infidelity, by H. C. Bunner;
Legend of the Moor's Legacy, by Irving;
1800 and Froze to Death (Thanksgiving Tale), by C. A. Stephens;
A Philanthropist's Christmas (Christmas Tale), by J. W. Linn;
The Other Wise Man, by Henry Van Dyke;
The Lady or the Tiger, and *The Discourager of Hesitancy,* by Frank Stockton;
The Gift of the Magi, A Municipal Report, Jimmie Hayes and Muriel, and *The Caballero's Way,* by O. Henry (Sidney Porter);
The Monkey's Paw, by W. W. Jacobs;
The Man Who Would Be King, by Kipling;
The Last Class, by Daudet;
A Passion in the Desert, by Balzac;
The Necklace, and *The String,* by Maupassant.

Example of Short Story

THE CABALLERO'S WAY
By O. HENRY (William Sydney Porter)
From *Heart of the West*
(Analyzed and outlined for telling)

Preliminary Situation:

The Cisco Kid had killed six men in more

or less fair scrimmages, had murdered twice as many, and had winged a larger number whom he modestly forebore to count. Therefore a woman loved him.

The Kid was twenty-five, looked twenty. His habitat was anywhere between the Frio and the Rio Grande. He killed for the love of it, because he was quick tempered, to avoid arrest, or for his own amusement. He had escaped capture because he could shoot five-sixths of a second quicker than any sheriff or ranger in Texas, and because he rode a speckled roan horse that knew every cowpath in the mesquite and pear thickets from San Antone to Matamoras.

Tonia Perez, the girl who loved the Cisco Kid, was half Carmen, half Madonna, and the rest, let us say, was humming bird. She lived in a grass-roofed Mexican hut near the Mexican settlement at the Lone Wolf Crossing of the Frio. With her, lived an aged grandfather who herded a hundred goats. Back of the hut a tremendous forest of bristling pear, twenty feet high at its worst, crowded almost to the door. It was through this bewildering maze that the speckled roan would bring the Kid to see his girl.

(*Initial Incident of Plot:* The adjutant general writes to Captain Duval)

One day the adjutant-general of Texas

wrote a sarcastic letter to Captain Duval relative to the serene existence of murderers and desperadoes in his territory. The captain read it, added a few comments and sent it on to Lieutenant Sandridge, camped at a water hole on the Nueces with a squad of five men.

Sandridge read it and turned a beautiful rose color, tucked the letter into his hip pocket, and laid his plans.

(R 1 Sandridge rides to the Mexican Settlement)

Lieutenant Sandridge saddled his horse and rode to the Mexican settlement at the Lone Wolf Crossing on the Frio, twenty miles away.

Six feet two, blond as a Viking, quiet as a deacon, dangerous as a machine gun, Sandridge moved among the Mexican huts seeking news of the Cisco Kid.

(R 2 Sandridge gets a tip from Fink, storekeeper at the Crossing)

"No use to ask them Mexicans, they're afraid to tell. I have an idea . . . "

(R 3 Sandridge calls on Tonia)

Sandridge rode to the hut of Perez. The sun was low. In the door stood Tonia. . . .

Never before had she seen a man like this. He seemed to be made of sunshine and blood-

red tissue, and clear weather, unlike the dark slender Kid no taller than herself. . . . Within a quarter of an hour, Sandridge was teaching her to plait a six-strand raw-hide stake-rope. . . . And twice a week he rode over to the Crossing and directed Tonia's slim, slightly lemon-tinted fingers among the intricacies of the growing lariat.

(R 4 The Cisco Kid returns)

On a day the Kid, who had lately shot up a saloon at a small cow village on Quantana Creek, turned the speckled roan's head up the ten mile pear flat that leads to Lone Wolf Crossing. As he rode he sang a harsh, untuneful song. He stopped, dropped the rein over the pony's head. He left his pony, and crept to the edge of the pear thicket. There he hid in a clump of cactus ten yards from Tonia's hut.

In the shade of the hut sat Tonia braiding a lariat, her head reposed against the chest of a tall red-and-yellow man, and his arm about her guided her nimble, small fingers.

(R 5 The Kid Overhears the love-making and the plot)

"Remember then," said Tonia, "you must not come again until I send for you." . . . "By Gregoria will the letter come." . . . "When I come," said Sandridge, "I will come

alone. Let me know when Mr. Kid arrives, and I'll do the rest."

(R 6 The Kid makes love to Tonia)

The conversation. The characterization The supper. The trip to Fink's.

(R 7 Sandridge gets a letter)

At midnight a Mexican handed Sandridge a letter. It read, "Dear One: He has come. . . . He seems to suspect something. . . . To escape he says he will dress in my clothes and thus ride away. . . . But before that I must dress in his clothes and ride his horse to the Crossing and back. You must hide yourself in the wagon shed near our hut. . . . He will wear my red skirt, blue waist, and brown mantilla. I send a hundred kisses. Come surely and shoot quickly and straight. Thine Own Tonia."

(R 8 Sandridge ambushes the Kid)

Two hours after, the ranger tied his big dun horse in a clump of brush on the arroyo, took his Winchester from its scabbard and carefully approached the Perez hut. He got safely inside the wagon shed. He waited almost an hour before two figures came out of the hut. One, in a man's clothes quickly mounted and rode past the wagon shed toward the Crossing.

Then the other figure in red skirt, blue

waist, and brown mantilla over its head stepped out into the faint moonlight.

(R9 Sandridge acts)

"Throw up your hands," he ordered, stepping out of the shed, with Winchester at shoulder.

There was a quick turn, but no movement to obey. So the ranger pumped in the bullets—one—two—three, and then twice more; for you never could be too sure of bringing down the Cisco Kid.

(*Climax:* The Kid wins)

The old grandfather asleep on a blanket, was awakened by the shots. Listening, he heard a cry from some man in mortal distress or anguish, and rose grumbling.

A tall, red ghost of a man burst into the hut and spread a letter on the table.

"Look at this letter, Perez," cried the man. "Who wrote it?"

"That letter was written by *El Chivato*, the Kid as he is called—by the man of Tonia. While Tonia slept he wrote the letter and I handed it to Domingo Sales to be brought to you. Is there anything wrong with the letter?"

Just then Sandridge went outside and threw himself face downward in the dust by the side of his hummingbird, of whom not a feather fluttered. He was not a *caballero* by

instinct, and he could not understand the niceties of revenge.

(Conclusion:)

A mile away the figure who had ridden past the wagon shed struck up a harsh, untuneful, song, the words of which began,

"Don't you monkey with my Lulu girl
Or I'll tell you what I'll do."

This was the Caballero's Way.

A Municipal Report

From O. Henry's Collection: *Strictly Business.*

I. *Preliminary Situation:*

T., P., C.,: (1) I stepped off the train at 8 P.M.

(2) I went to the hotel in a hack.

(3) The hotel had been "renovated"; $20,000 new marble pillars, tile floors, electric lights, with brass cuspidors in the lobby.

(4) The failure of southern marksmanship.

II. *Initial Incident:*

I meet Major Wentworth Caswell.

Description: rat; hunting about like a starved dog that had forgotten where

he had buried a bone. Face large, red, pulpy—*but* clean shaven.

I have a near accident near a cuspidor.

A profuse apology is made.

III. *Rising Action:*

R. 1. Major Caswell drags me to the bar and holds on to me for an hour.

R 2. I protest to the hotel clerk.

R 3. My errand in Nashville is to get a contract.

R 4. I meet Uncle Cæsar.
Description of Cæsar, and especially, of his coat.

R 5. Uncle Cæsar hesitates, and then consents to take me to 861 Jessamine Street.
Description of exterior of house.

R 6. Uncle Cæsar and I quarrel about hack fare.
The offer; the refusal and demand; the declaration of Southern birth; the recognition and exhortation; the two one dollar bills exchange hands.

R 7. I meet Azalea Adair.
Sixty years old, white haired, frail, thin, cheaply robed but with air of a queen, she received me.

The bare room, the conversation are described.

R 8. Azalea Adair is called to the back door.

Knocking at back door, apology, return with changed appearance, happen in quick succession.

R 9. Azalea Adair invites me to have a cup of tea.

The invitation, call to Impy, the torn dollar bill, the noise; Azalea goes to kitchen, the noise and a curse, she returns, and withdraws the invitation; the contract signing to be 3 P.M. next day, then I return to hotel.

R 10. I talk with Uncle Cæsar.

Afrite dusting his ante-bellum hack and calling for customers: 'Step right in, boss,'' etc.

I engage Uncle Cæsar to take me out, then ask about Azalea Adair. ''She ain't gwine to starve, suh, she has resources, suh, resources.''

R. 11. I wire magazine, ''She holds out for eight cents a word,'' and get answer, ''Sign up at once.''

R 12. Major Wentworth treats me and pays with the old torn dollar bill.

R 13. At 3 P. M. next day, Uncle Cæsar takes me to 861 Jessamine Street, where Azalea Adair signs contract and faints.
I send for a doctor.

R. 14. Dr. Merriman explains: "Case of insufficient nutrition — the result of poverty, pride, and starvation.
Mrs. Caswell has many friends but—help—Uncle Cæsar."
"Mrs. Caswell?" I asked. "Yes, she married a worthless loafer. He robs her——"

R 15. Azalea Adair revives.
I overheard, "Did he git bofe of them one dollars?" "Yes, Cæsar"—weakly.

R 16. I pay fifty dollars—five new ten dollar bills to bind the bargain and Uncle Cæsar brings me back to the hotel.

R 17. At 6 P. M. I see Uncle Cæsar, calling "Step right in, suh, etc." Coat disarranged, torn, the yellow button missing——

R 18. At 8 P. M. I join the crowd that filters into a drug store.
The corpse; the compliment: "He was a good speller"; signs

of battle, hands clenched, I brush against his hand, I pick up what dropped and pocket it; I return to hotel.

R 19. I hear an explanation of Caswell's death. "In my opinion Caswell was murdered by these no-account niggers for his money. He had fifty dollars—five new ten's, which he was showing this afternoon. When his body was found, the money was not on his person."

IV. *Climax and Conclusion*

The next morning at 9, I left the city. As the train was crossing the Cumberland River, I raised the car window, took out of my pocket what I found there, and threw it far out into the slow muddy waters below.

It was the Yellow Button.

QUESTIONS AND EXERCISES

1. Differentiate the Short Story from each of the following: the novel; the chapter from a novel; a scenario; a sketch; a biography; a tale. (See Esenwein's *Writing the Short Story.*

2. Make a historical sketch showing the evolution of the short story.

3. Define these terms: preliminary situation; incident; plot; complication; climax; resolution.

4. Discuss five methods of naming a story. What are the qualifications of a good title?

5. Illustrate ten kinds of introduction.
6. Illustrate ten kinds of conclusion.
7. Make a list of eight kinds of emotions that are appealed to in short stories, and name a story that illustrates each.
8. State in one sentence what is meant by the theme of a story.
9. In what different ways is character revealed or developed?
10. How are characters introduced?
11. Should a writer use coincidence? Why or why not?
12. Write an original short-story of about 600 words.

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